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A good idea begins with a good yarn

YARN

Issue 7/Winter 2007

Editor and publisher

Barbara Coddington

editor@yarnmagazine.com.au

Assistant editors

Sarah Golder, Megan Longhurst

Tech editor

Melissa Deutsch Scott

Administrative assistant

Sue de Smet

Consulting editors

Bella Head (Spinning)

Carly Schwerdt (Design)

Contributing editors

Sophie Dwyer, Helen Halley

Philippa Olsen, Ingrid Summers

Chief photographer

Richard Humphrys

www.richardhumphrys.com.au

Contributors

Judith Avery, Annie Bruce, Mel Clark

Beth Cohen, Amanda Crane

Catherine Christie, Susana Depetris

Katie Grady, Kylie Gusset, Wendy Harvey

Liz Haywood, Dittie Larsen

Ginevra Martin, Jennie Pakula

Danny Snell, Mitsuko Tonouchi

Advertising sales & marketing

Rosemary Prentice

adverts@yarnmagazine.com.au

Image resolution by the Bureau, Adelaide

Australian distribution

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Tel: (02) 9381 3100

Please send comments, letters, and inquiries to info@yarnmagazine.com.au

subscription inquiries to subscriptions@yarnmagazine.com.au

or write to

YARN Magazine

PO Box 531, Plympton SA 5038

+61 8 8351 4264

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When I was in Phuket recently I noticed the girls sitting outside the massage shops were often crocheting during the day. They were making striped football scarves and beanies, with names stitched into the fabric. The stitch they were using was unusual to me, a sort of front post treble with the thread drawn up to about 2 cm each time. They were bemused by my interest in what they were doing. 'No massage, madam?' they said. The language barrier was a problem. But when I brought my socks on two circulars back to the shop and sat down for a knit with them, craft transcended the cultural differences. They were most interested in my sock pattern and I was interested to learn their unusual crochet stitch. Yarn crafts—bringing people together one stitch at a time.'

—Contributed by Ailsa Daly, pick-up-sticks.blogspot.com/



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ACKNOWLEDGEMENTS

Thank you to models Paul Allard, Judith Avery, Niki Charalambous, Tina Cocher, Sarah Golder, Grant Haywood, Liz Haywood, Jessica Humphrys, Rebecca Humphrys, and Greg Lee. Many thanks to the Archer Hotel for hosting our main photo shoot and to Geoff Goode of the MG Car Club of South Australia for bringing the 'classic' to our Classic driving gloves photo with his 1960 MG-A 1600.

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editor's notes barbara coddington

it, beds and tables covered in stacks of yarn that was, almost to a ball, neatly organised by weight and colour. A yarn store couldn't have done any better.

I guess my jaw must have been a bit slack—the sale's organiser began to explain her mad auntie's 'obsessive' condition. I had to try to not stare at her. Did she not realise that every person who walked through her door that day had, to some degree, the same affliction? This stash, nearly all of it still labelled, and much of it in original plastic-bagged lots of 10 or 12 or 20 balls, dated back 30 or 40 years. Chunky 12 ply, fine baby yarns, 2 ply on cones, wool, sock yarn blends, crepe and worsted. One room for synthetics, another room for natural fibres. I was struck by a thought: is this how *my* stash will wind up?

Anyone who has been to the *Yarn* office will tell you: my stash doesn't look like that. I'm sure you know what I mean. (Nah, we don't need that computer, just shove it off the desk and put the basket of yarn up there). But really, why on earth do we collect all this yarn? I'll never knit it all in my lifetime. And even if I came close to it, by then I'd have acquired that much more yarn—there's no end in sight. (How long is a piece of yarn anyway?)

A couple of reviews and articles this issue deal with very moving subjects, including the way that fibre keeps us grounded, and the hopes and dreams that our yarn embodies. In reading some of these items I recognised myself. I think the hope my stash represents is that I will someday have enough time to knit all of this yarn. The list of things I plan to make is quite long and yet for some reason I'm always planning another project or thinking about casting on a new item. Let's say my yarn represents my optimism. (I guess now is the point when I should apologise to anyone reading this who has heard me promise to knit them something: I'm sorry. I really *do* want to knit you things.) My intentions are good.

And I know they say the road to hell is paved with good intentions. Yet, if idle hands are the devil's plaything, how could I be in any danger? What I'm wondering is whether the path to heaven could possibly be padded with yarn.

Making good on a few promises during some stolen minutes at a photo session

EARTHLY POSSESSIONS During production of this issue I visited an estate sale in my neighborhood. The house's three-room extension contained yarn.

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We had to double check it wasn't February 14th when we opened our postbag, there were so many letters telling us how much you love the magazine! Mwah! We love you, too. We're sending each of you a copy of the new book *Stephanie Pearl-McPhee Casts Off*. Enjoy!

Love letters

Jennie Pakula's article about copyright (*Yarn 6*) was informative and topical. It helps dispel some of the misconceptions and myths that are current in the blog world and puts the issue in an Australian context. Thanks again for your magazine, which stands head and shoulders above the froth and frippery of the rest. You could say it is the thinking knitter's mag.

KATE VENN
HAZELBROOK, NSW

Congratulations to your team on such a readable and helpful addition to our wonderful craft of knitting and textiles. Although I have been knitting since I was about 6 years old, I find your articles very useful in learning new techniques and hints.

BARBARA MATHER
MILANG, SA

I am halfway through my first pair of socks from *Yarn* and am loving every minute of it. I am surprised how quickly the knitting grows: all of a sudden I am up to the next step. Now that I am retired from the work force I have so many projects to complete and new ones to tackle—especially the exciting projects in your magazine. There will be no time for me to be bored. I find the day goes and my husband is asking 'what's for tea?' before I know it!

DOROTHY CROGAN
KOORDA, WA

Yarn Magazine gets better and better with every issue. There are so many things to love about it, including the layout, graphics, and the Australian content.

Pearl and Hank's collection of LOVE LETTERS was rivalled only by Pearl's enormous stash of beautiful yarns.



I'm very impressed that you focus on all aspects of knitting, from design and technique to reusing pre-loved hand knits, and now spinning. I learned more about copyright in the very accessible article written by Jennie Pakula than I have from reading any other over the last few years. And the formula for the 'hailstone stripe sequence' explained in Barbara Coddington's design for the Hailstone Jumper inspired me to use it for both colour and texture in a wrap. It looks so good I think I'll use this formula frequently from now on. Many thanks for one of the very best knitting magazines on the market.

SANDI MACKINTOSH
EMAIL

Good Ideas

Using only half a ball of multicoloured pastel rainbow mohair left over from another project, I knitted the Lacy Kerchief from Issue 2 of *Yarn Magazine*. It is so warm on a cold autumn morning in country Victoria and, being multicoloured, it can complement almost any outfit. When I get sick of a big project like a jumper, this is what I'll be knitting to restimulate my creativity. The scarves will be great for using up those beautiful yarns I have bought on a whim or found in the markdown box.

ANNIE LONGMUIR
BENALLA, VIC.

See Page 27 for more ideas for scarves and other accessories.

—Ed.

Spin cycle

As a person who knits, crochets, spins, dyes, weaves, felts etc, I thought this edition [*Yarn 6*] was beautifully put together. So many other books and magazines go for the 'baffle 'em with bullshit' routine, which really puts people off even trying to spin, because they make it seem too hard. And of course, as you know, the really nice thing about spinning is that there are no rules. You have successfully demystified the process with clear, commonsense instructions and made it seem a really accessible, appealing thing to do.

JULIE REEVES
SPINDLEMAKER
QLD

Thanks so much for your article on spindle spinning. I'm a recent convert after spinning on a wheel for several years and think it's great fun, gives you perfect control of the spinning process, and is so portable. I hope more spinning suppliers continue to advertise in your magazine so we can find more places to buy supplies.

CAROL
<swanknitter.blogspot.com>

HAVE A YARN about whatever's on your needles or on your mind. Best letter each issue wins a year of *Yarn* or other goodies. Mail to: editor@yarnmagazine.com.au or *Yarn Magazine*, PO Box 531, Plympton, SA 5038. Please include your contact details!



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Sheep meet

The Australian Sheep and Wool Show at Bendigo, Vic., has a long history—this year's event will be the 130th! Secretary of the Australian Sheep Breeders' Association, Andrew Ternouth, says it is too early to know the effect of the drought on exhibitors but they are hoping for a good turnout at the Prince of Wales Showgrounds, 20–22 July.


The show is not just for industry insiders. The association works closely with young people, helping to pass on vital skills and knowledge to ensure industry continuity—schools exhibit right alongside established breeders.

The program includes fashion parades along with food and wine, as well as sheep-shearing and wool-handling demonstrations—and then, of course, suppliers selling their wares. And it's not just about the sheep, either, with alpacas and goats also getting a guernsey. Visit www.sheepshow.com.au for more information and entry forms for the woolcraft competition.



Get out to Bendigo to meet some sheep and support the people who raise them.

—MEGAN LONGHURST




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Socks pass muster in Mudgee

In the early '80s, a small group of women from West Wyalong came up with the idea of establishing some kind of gathering to exchange natural fibre skills and techniques, and to promote the art of making quality garments by hand. The response so far exceeded their expectations they decided to make it an annual event to be organised by different craft groups within a hundred miles of West Wyalong. Condobolin, Junee, Griffith, Young and Grenfell have all played host to what has become the Black and Coloured Sheep Breeders Association Wool and Natural Fibre Muster, which was back in Mudgee this year for the third time.

Focusing on wool and other fibres such as cotton, cashmere, mohair and silk, each muster has a theme and over the years has come to include demonstrations, competitions and workshops on techniques like silk painting, finger-knitting a scarf, and dyeing yarns. Retailers are also in attendance so visitors can stock up on fibre, accessories and equipment.

This year's theme, 'Sock it to Me!', inspired some wonderful creations, such as Margaret Ure's Jester socks, named 'Most Outrageous'. 'Most Outstanding' went to Margaret List of Picton, NSW, for her pair of intricate diamond socks. Mudgee's Kathryn Sloan won in the 'Most Colourful' category.

Keynote speaker Gay Epstein enjoyed researching socks for her talk. 'I even came across a 1917 sock pattern put out by the Lady Mayoress's League of Melbourne on how to knit a pair of socks at once on four needles. It was hoped this method would speed up productivity for the war effort—it's not for the beginner!' [*But it's a great way to beat second sock syndrome!*—Ed.]

Epstein's late father, Walter Ashford, began making spinning wheels in 1934 for the people of Australia and New Zealand to spin wool and knit socks for the war effort. 'He would have been delighted to see such a revival of sock knitting in peacetime,' she adds. —MEGAN LONGHURST



From left: Margaret Ure's 'Most Outrageous' jester socks; sock supporter Gay Epstein from Ashford Australia

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The Toronto Spiders took top honours this year, but they couldn't touch the blistering speed of the NSW team which holds the Guinness World Record time of 4 hours, 51 minutes and 14 seconds. In 2007, 15 teams competed at 8 different venues around the world (though two NSW groups were forced out due to floods). It was the 13th Back to Back Wool challenge, and *Yarn* was there to catch the action. The clock started running with the first click of the shears.

a wool record attempt

Every year since 1994, teams around the world, each comprising seven knitters/spinners and one blade shearer, compete to see who can turn a fleece into a jumper in the fastest time. The first fleece off the sheep is divided among spinners. As soon as their bobbins are full, another spinner turns to plying yarns. When those are ready, a spinner begins knitting, starting with one of the bigger pieces. All the while, the clock is ticking.

On a sunny May day in Lobethal, SA, in the gallery at the Heart of the Hills Market, the atmosphere is purposeful—and strangely quiet considering how much action is taking place. Two teams, the Gumeracha Gumknitters and the Licorice Allsorts are hard at work, with a few dozen onlookers watching respectfully. There's just a bit of chit chat, some discussion over the abacus that's used to track stitches and rows, and fingers are flying.

Chief Gumknitter Paula Tose is an old hand at Back to Back. A knitter in past competitions, today she's cast as spinner and explains the demands of the contest. 'An assessor checks the final garment, counting the stitches and the rows—if you are even two stitches out it can make a big difference to your time. I just wish I wasn't so tired today—'

'I just wish my shoulder wasn't aching,' comments someone else from across the circle.

Ailments aside, Paula says, 'We're going to beat last year's time, and we're certainly going to beat our first year's time—8 hours and 45 minutes exactly.'

By 1 pm, shearer Frank Jacob, doing double duty for both teams, is shearing the last of six Finnish X English Leicester sheep 'donated' by Adelaide Hills woolgrower and yarn vendor Suzie Horne. Frank has made shearing his life's vocation, working seven-day weeks for more than 40 years—the only difference today is that he must shear with blades.

'The wool is beautiful,' raves Allsorts spinner Ruth Richmond. Gumknitter Jacqueline Beale is also pleasantly surprised: 'I hadn't spun wool in ages. After spinning alpaca and silk and everything else it's just a breeze. I love it.'

Licorice Allsorts team member Helen Richardson, another B2B vet, announces: 'I'm knitting a front. Or a back. Whichever looks best!' Helen also

competed in the Back to Back Challenge in Aberfoyle, Scotland, in 2001. 'And I've got the t-shirt to prove it'

It's a long day, and energy levels are boosted by mugs of tea and generous slices of home-

baked cake. Late that evening a report comes in that the Gumknitters turned in a team best of 7 hours, 55 minutes and 48 seconds. One of the Licorice Allsorts had to leave to return to Murray Bridge so the team stopped, jumper left unfinished.

The Toronto Spiders (Ontario), took 2007's top honours in 6 hours, 18 seconds. The Bairnsdale Woolies (Victoria) came a close second (6:18:08) with Karajong Handspun Crafts (NSW) following minutes behind (6:34:19).

The event's international organiser, Wendy Dennis, notes: 'Each team not only promoted wool worldwide but raised substantial funds for Cancer Research.'



Clockwise from lower left: correct stitch and row count is crucial to the finished jumper; shearer Frank Jacob tackles the last of six sheep; Allsorts Lorraine Kinchington, Ronda Rountree, Jane Jackson (seated, from top); the Gumknitters' 2002 jumper was on display—made in 8hrs and 45 mins.

The Natural Knitter: How to Choose, Use and Knit Natural Fibers from Alpaca to Yak
Barbara Albright (Potter Craft)
ISBN 978-1-400-5352-0/\$69.95



Many publishers claim their books will make your fingers itch to knit. *The Natural Knitter* is one of very few books to which the phrase can be accurately applied and here, the book is speaking for itself.

You could enjoy *The Natural Knitter* for patterns alone. The pages are rich with beautiful items by myriad designers (Norah Gaughan, Debbie New, Beth Brown-Reinsel, Vicki Square, among others) whose varied aesthetics create a whole landscape of inspiring imagery. There are colourful and carefully crafted accessories along with garments for all ages using various techniques and, of course, a wide variety of fibres. (A notable achievement: not one but two jumpers for men that appear both interesting to knit and likely to appeal to real-life blokes.)

If patterns are the heart of this book, a deep appreciation for sustainable, organic fibre production is the soul. There is a chapter on what it takes to make an organic yarn (at least in the US—standards differ internationally) and sections devoted to sheep, 'other fiber-bearing beasts', and plants and plant dyes.

Most of the yarns featured are commercially produced (though some of these are made on such a limited scale the phrase 'boutique yarn' pops into mind). The products may be a bit tricky to find, but that is due as much to the relative rarity of such fibres as buffalo and qiviut as to the location of those who sell them. The Internet of course makes the world your mail, and an appendix of sources will point you in the right direction.

The book's final page bears the author's obituary, as opposed to the usual biography. It's a sad but poignant reminder of the enduring beauty that yarns, fibres, craft and beautiful, well-produced books like this one can bring to our lives. —Barbara Coddington

Favorite Socks: 25 Timeless Designs
Ed. Ann Budd (Interweave Press)
ISBN 1-59668-032-6/\$36.95

Well-knitted socks last a long time; you may as well make them in a timeless style. *Favorite Socks* is an excellent collection of elegant, beautiful, useful, grown-up designs that fit the bill.

All of Interweave's big names in sock knitting are here (Nancy Bush, Evelyn A. Clark and Priscilla Gibson-Roberts plus book editor Ann Budd), and all the major sock techniques are here too: top down, toe up, cables, intriguing lace, colourwork, short-row heels, square heels and various toes.

A good variety of socks is included such as trail socks, special-occasion lace beauties, house slippers and good old everyday socks.



Two particularly interesting projects are the resoleable socks and clever padded footlets that use two strands of yarn on the bottom of the foot but are still knitted in the round.

Most of the projects here are for women, though a few include a child's size or are either suitable or specially designed for men. Note the majority of these have been previously published by Interweave in past issues of *Knits*, *Piecework*, and *Spin Off*, but the inclusion of six new projects may make this book worth buying even if you think you've seen it all before.

—Sarah Golder

Fitted Knits: 25 Designs for the Fashionable Knitter
Stefanie Japel (North Light Books)

ISBN 978-1-58180-872-8/\$34.99

Readers familiar with online knitting magazines may already know the work of web-based designer Stefanie Japel. Skimmed by the publisher from the cream of the online crop, she now brings her dressmaker's sensibilities to print with her first book.

Most of her published designs share the same basic construction and *Fitted Knits* follows suit. Of the projects here, only six don't employ top-down raglan shaping—not that there's anything wrong with that. Her use of the technique in this book definitely illustrates one of its main benefits: it allows you to check

your fit by trying on your garment as you go, and creating knits that fit is ostensibly this book's *raison d'être*.

But this is the area where it falters. There's actually so little information here about customising your knitting that it beggars belief.

The chapter on 'How to Fit Your Knits' is just two pages—and contains the fractions that the author promises in her intro are not necessary to getting a good fit.

Most of these projects use medium to bulky yarns requiring needles 5 mm and up. This look suits some items (and some knitters) but fat yarns limit the opportunities to use the subtle shaping that really makes a fitted knit and, in making the garment/wearer appear larger, may contradict the appeal of a well-fitting knit.

The garments that aren't made top down depend on tension and ease (mainly negative ease) to create fit—and yet neither tension nor ease rates a mention in the brief technical section or, for that matter, anywhere in the book other than in each pattern.

Taken solely as a pattern book (as the subtitle implies it is), *Fitted Knits* fares much better, though its heavy reliance on certain garment features occasionally sees it cross the line from versatile to repetitive. There's the raglan shaping, of course, but also tubular reverse stocking stitch rolls that pop up in no fewer than 10 garments, often settling like unused calories around the torso or hips (or both) where the knitter who is not tallish or slender may not want rolls of any kind.

Among the similarities, however, there are some lovely standouts: a romantic flared-sleeve cropped cardigan, the slinky Saturday-in-the-Park dress, a clingy tank with sexy peekaboo drop stitches, the classic-inspired v-necked pullover with elongated ribbing at the waist, and a prim and pretty cardigan with peplum and short puffy sleeves.

More advanced knitters will be able to jump right in (though they may first want to test the depths with a visit to the errata page at <www.fittedknits.com>). Beginners should be aware that while *Fitted Knits* is not in any



way a manual, the knits within are definitely achievable. For technical help they would benefit by first reading Japel's interesting 'Recommended reading' list and seeking out the sources that inspired this author in the first place.

—Barbara Coddington

*Couture Crochet Workshop:
Mastering Fit, Fashion and Finesse*

Lily Chin (Interweave)

978-1596680081/\$34.95

Speaking as someone who took about two years and a lot of encouragement to finish a Lily Chin crochet dress design, *Couture Crochet Workshop* put the fear of God into me. As Lily puts it, 'with crochet, there is no such thing as a crocheting machine [well, other than me]!'

Frankly, I'm too scared to even contemplate starting another one of Lily's patterns—by the time I had it finished I'd probably be a different size and it wouldn't fit me! And the patterns featured here are fitted jackets, tops, skirts with complex shaping and stitch patterns—nothing you're going to whip up in a day.

But the demanding nature of the patterns in *Couture Crochet* is part of what's great about it. Lily has essentially provided a written master class in crochet, with chapters on laying the foundations, reading charts, planning your own patterns, fitting and crochet stitches.

This is definitely a book for the crocheter who is beyond the basics and looking to grow as a crafter (possibly into a designer). While Lily has used mainly US-based yarns, that won't matter in the slightest if this book is for you—you'll be up to the creative challenges she presents.

—Kylie Gusset

Couture Knits

Jean Moss (Guild of Master Craftsmen)

ISBN 1-86108-404-8/\$49.99

Couture is an evocative word, suggesting superb materials and beautiful clothing expertly made with consummate skill. Because of it I came to this book expecting a presentation of a dressmaker's carefully considered philosophy but instead found

shortcuts and contradictions.

Author Jean Moss, a well-known knitwear designer, aims to enable knitters beyond the basics to create well fitted and professional-looking garments. Towards this goal, the book's patterns range from beginner to more advanced, and a chapter on techniques is included at the end. Her idea—to provide all the techniques a knitter needs to create something really special, doing away with the need to delve into lots of technical books to get the best fit and finish—is good, but it is left unfulfilled here.

The patterns are mostly fine-gauged, form-fitting and trendy, often verging on busy in their many details. While they are well presented, the supporting techniques chapter is by no means comprehensive—a shame since the teaching and application of the technical side of knitting is a major aim of the book. It leaves the book feeling like a magazine—not to slight that medium, but a book can and should go into greater depth than this one does.

In the introduction, the author encourages a new/returning knitter to learn to knit with anything, suggesting string for yarn and sharpened chopsticks or pencils for needles (!), and being very relaxed about making mistakes in work because 'no-one will notice but you'.

This approach seems misguided—poor materials aren't likely to improve anyone's chances of enjoying their knitting, and mistakes in a finished garment certainly won't look 'couture'. (Perhaps it's better to be relaxed about fixing mistakes—and to try not to make them in the first place?)

Ironically a number of the garments here do appear less than perfect in their shaping and finishing. Perhaps this is because there are too many shortcuts in the author's approach. There are no shortcuts to becoming an excellent knitter, however, and there is no substitute for a comprehensive technical book. If you are a fairly new knitter looking to try something more ambitious and to extend your skills, and if you like the designs, you can

COUTURE KNITS



certainly benefit from this book and the author's experience. But if you are looking for true 'couture' in knitting, a tried-and-true technical book instead (e.g. the *Vogue Knitting Book* or Montse Stanley's *Knitter's*

Handbook) may be more worthwhile. While this book has many good features, *couture* is not one of them.

—Jennie Pakula

Twinkle's Big City Knits:

31 Chunky-Chic Designs

Wenlan Chia (Potter Craft)

ISBN 978-0307346117/\$64.95

Attention fashionistas! If you've ever lusted after chunky designer knits by the likes of Lorinda Grant, Nicola Finetti, or Scanlan & Theodore, *Big City Knits* is the most beautiful, lushly photographed, high-on-style-factor book you could want. Designer Wenlan Chia has teamed up with Classic Elite Yarns to create a signature yarn range, with the Classic Elite site pimping both book and yarn.

The styles and shapes of Wenlan's beautiful garments wouldn't look out of place in a high-end boutique. Highlights include the Chanel-style Coco jacket, a little black dress, and cosy coat. The book itself would be right at home on the coffee table of Sex and the City's Carrie Bradshaw.

The downside is that the knits here are most suitable for her famed Size 2 figure. Worked in a hefty ply, designs such as a ribbed jacket, a high-necked jumper with bobbles and a chunky-cabled big-buttoned cardigan aren't going to be especially flattering for the average Australian woman of Size 14 and up. That's only one reason why the yarn company behind the knits seems to be in damage control mode. The website provides a downloadable list of errata complete with notes from the designer explaining why the finished dimensions of her knits 'may seem smaller than you'd imagined'. My feeling here is caveat emptor—if you're looking for eye candy or needing to add bulk to your frame *Big City Knits* might be a good fit for you.

—Kylie Gusset



Knitting Color: Design Inspiration from Around the World
Brandon Mably (Sixth & Spring)
ISBN: 1-933027-07-X/\$39.99

With his newest collection of patterns, designer Brandon Mably, manager of Kaffe Fasset's London design studio, continues the legacy of well-produced, striking intarsia knitting patterns. For knitters who like their books bold and beautiful, *Knitting Colour* provides excellent, vivid, photogenically knitted objects against a backdrop of often breathtaking locations—think brightly-coloured birds from Guatemala, the colours of a Venetian palace, or gigantic, jewel-toned hands from the unlikely source of a South African garbage bin.



The introduction, based upon the globe-hopping workshops for which Mably is most noted, provides a snapshot of his method of colour theory for knitters. It is fascinating but, alas, too brief and I was eager to know more.

What follows that too-short introduction are 20 knitting patterns, each shown as a lesson in drawing inspiration from a different locale. In this respect the book is not unlike previous offerings from the Fasset studio—it illustrates what inspired the designer, perhaps more so than what might inspire us all, and thus generates more aspiration than inspiration.

For the many die-hard fans, *Knitting Color* won't disappoint—the quality of the book is excellent (fine paper, splendid photography) and the patterns easy to follow. In fact, all the designs in this book, from the show-stopping, Uluru-inspired swing coat to

the repetitive, yet-another-Fassetty-intarsia vest, are worked in stocking stitch using a simple colour technique.

If you're looking for knitting eye candy, this book will end up on your shelf or, better yet, your coffee table. —Melissa Deutsch Scott

Lace Style – Traditional to Innovative: 21 Inspired Designs to Knit
Pam Allen and Ann Budd, Eds.
(Interweave Press)
ISBN 978-1-59668-028-9/\$39.95

Lace Style has some big shoes to fill. The third entry in Interweave's 'Style' series, it follows the success of *Scarf Style* and *Wrap Style*; it also follows the publication of Jane Sowerby's painstakingly researched volume *Victorian Lace Today* (XRX) earlier this year.

Lace Style offers the knitter something different to Sowerby's coffee-table book, which mainly features shawls and stoles, and while it lacks the glorious photography and quality of the XRX offering, it is strong on value for money. And it seems to be finding its audience quite readily—it is already in its second printing.

As the title suggests, *Lace Style* is not all traditional, nor is it all granny lace accessories: get a load of the Ooh La Lace Dress and Stole (perhaps more aspirational than practical but fabulous to admire) and Véronik Avery's Shetland Shawl Turned Vest—all the features we know and love from a traditional shawl displayed in a vest, done with Avery's usual panache.

Standout patterns include the splendid Floral Lace Ankle pattern from Evelyn A. Clark (most known for gorgeous and reliable shawl patterns) and the lovely, ethereal Lily of the Valley Shawl by knitting historian Nancy Bush



(most known for her books on socks). The cover feature is a not-to-be missed reinterpretation of an old chestnut, feather and fan, done up in a flattering shawl-collared cardigan.

Have a good look at the Design Notebook, a thoughtful and thorough chapter that is a feature of the Interweave 'Style' series, which makes *Lace Style* more than simply another pattern book. In particular, the section on how lace stitches work and suggestions on how to incorporate lace into your own designs are clear and uncluttered. —Melissa Deutsch Scott

No Sheep for You: Knit Happy with Cotton, Silk, Linen, Hemp, Bamboo and Other Delights

Amy R. Singer (Interweave Press)
ISBN 978-1-59668-012-8/\$36.95

The bias towards woollen yarn is strong in the knitting/crocheting community. It is the traditional material of knitters and until relatively recently, other materials such as cotton or acrylic were mainly used for specific purposes, such as summer wear or craft projects or where sensitive skins couldn't tolerate the scratchiness of wool.

Now that technology has made non-woollen yarns more attractive and useable, they can be enjoyed for their own qualities and not simply as a wool substitute.

Writing in her colloquial and occasionally corny style, Singer (editor of the online knitting magazine Knitty.com) covers a range of plant and animal fibres currently used to make very attractive yarns. Some are new (bamboo, corn, seaweed) while others are familiar (hemp, linen, cotton, silk) and some, like soy, are rediscovered (Henry Ford used soy fibres to make car upholstery



new & notable

Flip Knit Designer Annie Modesitt's animated tutorials in mini-book form are good fun: flip from front to back for one technique, then turn over and flip again for another. Can you stop playing with them? No, you can't. Great gift. US\$4.99 each from www.flipknit.com



Purls Forever Touching and humorous account of the six generations of knitters in the family of Southwest Trading Company founder Jonelle Raffino, and a collection of patterns inspired by their legacy. ISBN 978-097920707/\$29.95 from cecycarns.com.

Charmed Knits: Projects for Fans of Harry Potter Blogger Allison Hansel and friends conjure up book-inspired knits from wand cosies to Weasley sweaters and other necessary Hogwarts kit. ISBN 978-047006734 (Wiley). For our full review, see www.yarnmagazine.com.au.



winter



Madil Kid Seta



Cascade Sierra



Cascade wool

KnitPicks needles – Noro

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during WWII).

That interesting detail along with many others comes from Chapter 1, about the sources of different fibres, how they are processed and some of their strengths and weaknesses as knitting yarns. Another chapter uses text and tables of information to illustrate how to choose substitutes for woollen yarns. (This chapter will be very important for Australian readers as most of the non-wool yarns used in the projects will be hard to find here.)

The book also devotes a smart chapter to working a swatch and testing its wearability. Though this always sounds onerous, it is especially important when you're using a new type of yarn. As Singer writes, when you use wool, you know more or less how it is going to behave, but plant fibres have much less elasticity than wool and can be brittle.

Unfortunately, she presents so many potential difficulties with the non-woollen that one might be tempted simply to stick with the familiar—and looking at the fibres used in each project, one wonders whether the designers might have felt the same. Of 21 patterns, 14 use the more traditional silk or cotton, or a blend of the two, while three use linen or cotton/linen, and two use hemp. Synthetics and what Singer calls manufactured yarns (rayon, Seacell, lyocell) are included only as blend components, and only one project uses soy fibre.

The book opens with a slip-stitch striped jacket in cotton and, aside from a very few shapeless or unflattering numbers, is populated mainly by stylish and practical items. Jackets, sweaters and other tops are in the majority but there are also socks, mittens, a shawl and accessories to showcase some very beautiful yarns. There is plain knitting for basic knitters, with more complex designs including an intricate lace and mosaic top or the delicate Morrigan, a physics-defying Aran knitted in a Rowan cotton/microfibre blend.

Overall, this book is a useful addition to a knitter's library both for its technical information and as a guide to what can be achieved without wool.

—Helen Halley

Stephanie Pearl-McPhee Casts Off:

*The Yarn Harlot's Guide
to the Land of Knitting*

Stephanie Pearl-McPhee (Storey)

ISBN 978-1-58017-658-3/\$21.99

With her third book about knitting and all of its vagaries, Stephanie Pearl-McPhee has revealed herself as the Bill Bryson of knitting: a writer who will have you laughing out loud moments after you've opened the book. She's either a humorous knitter or a knitting humorist but either way, I'm not sure it matters. Like Bryson, she's got a sharp wit and a likeable, often self-deprecating style. She's not doing anything terribly different than she did in her

previous book, *Knitting Rules!*—but that's all the more reason to read it. This one is just as fresh and funny as the one before it.

Casts Off is, quite simply, a travel book—it's just that it describes a metaphorical journey. Like a Lonely Planet Guide to knitting, it describes the people you'll meet there, the landscape, getting there in the first place, and anything else you could hope to know—like known health issues (did you know you can suffer from 'yarnesia?') and pests (the skanky knitted bikini!) and language issues. She even explains what to do when you finally realise the Land of Knitting is in fact the Hotel California and you're not actually going home again.

Throughout the book there are quotes, profiles of notable 'citizens' of Knitting and a series of letters/emails from an imaginary traveller named Alice who grows curiously and curiously as she makes her way through this strange new land, eventually going native herself. As a device this becomes a bit strained but even here there's enough humour and wit to keep you fully entertained while the writer makes her point.

This is a new way of looking at a craft you thought you knew, and this is, in essence, the author's gift: she finds new ways to tell you things you already know, and she never fails to be colourful, compassionate and funny. Wouldn't it be good if every travel guide (and every journey, for that matter) was like this?

—Barbara Coddington





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LANA GATTO



When it comes to circular knitting, interchangeable knitting needle tips and cable lengths offer the knitter lots of options—and with two new entrants to the Australian market place, the choices are even greater. Ever on the ball, the *Yarn* staff put these new recruits through their paces with different yarns, different projects and the different knitting styles of various testers. Now, after having gone a few rounds with both kits, we offer our observations on the

tipping competition



Knit Picks Options Deluxe Set

You'd need a large project bag to accommodate this zippered black binder when travelling, but there's room for other accessories in resealable pockets, and perhaps a folded paper pattern or two. *Note:* Options needle tips and cables can be purchased separately, as a starter set of three cables/basic needle sizes or as a set of cables/tips 9 mm and up.

Vital statistics

Dimensions: 20 cm x 17 cm

Needle tips: 3.5, 4, 4.5, 5, 5.5, 6, 7, 8 mm

Cable lengths: 60, 80, 100, 152 cm

Accessories: ruler/magnifier/needle sizer, 3 cable keys, 6 end caps, needle size/cable ID tags

Price: \$129

Score for packaging: 9/10

Tulip Bamboo Set

This compact case with vinyl snap closure won plaudits all round for neatness, although the rather ordinary packaging materials belie the beautiful contents. Size-wise, it is perfect to slip into your purse for knitting on the go.

Vital statistics

Dimensions: 14 cm x 8.5 cm

Needle tips: 3.75, 4, 4.5, 5, 5.5, 6 mm

Cable lengths: 40, 60, 80, 100 cm

Price: \$120

Score for packaging: 8.5/10



Round 1: needle tips and shafts Knit Picks' nickel-plated hollow brass tips make for speedy, smooth knitting. Needles are a good length and easy to manoeuvre and (apart from the tester who found the chunky set's 12 mm needles prone to spearing the yarn) all testers found the pointiness helpful to their knitting. Tulip's point shape and shaft length are pleasingly proportioned and easy to use on different yarn weights. Finish is typical of the best bamboo needles: just enough grip and not too much friction. One drawback—when used with the shortest cable, the Tulip shaft length is too long for comfortable knitting. **Score: Knit Picks 9/10, Tulip 8/10**



Notes on accessories

All testers appreciated the extra bits and bobs in the Knit Picks set, particularly the end caps. (We'd also like to see cable connectors for even greater variation.)

Round 2: cables Everyone enjoyed the supple flexibility of Knit Picks' fine cables and the variety of cables included in the set. Although some testers felt a short 40 mm cable is lacking in this range, they also found the Tulip set's shortest cable hard to use despite its angled joins. One tester noted that the largest Tulip cable is probably not big enough to hold a large shawl comfortably. *Additional comment:* Knit Picks circulars also come in smaller needle sizes. Though these are a fixed join and not interchangeable, they were also tested and considered 'a delight' for knitting socks.

Score: Knit Picks 9/10, Tulip 7/10



Round 3: joins Using the Knit Picks key, several of which are included with each set (and pictured above) helps ensure that these tips are firmly attached. The seam between screw threads and cable is almost imperceptible which makes for a 'very smooth' connection. All testers found Tulip's tips and cables easy to handle and assemble, with most also finding the connection agreeably smooth—but some found it tended to unscrew itself during knitting.

Score: Knit Picks 8/10, Tulip 7/10

And the final score? For building your stock of needles, Knit Picks seems to be the obvious choice. This substantial, executive-style compendium offers plenty of alternatives and can be used for almost any project type. The Tulip kit is also known as the 'Sister' set in the US, which supports our feeling that this set is suited to a more supportive, secondary role rather than as a primary needle set. So in a different division, this PDA-sized commuter package is a real contender.

Overall score: Knit Picks 8.75/10, Tulip 5/10

Y

carried away by wool

When I was about 8 years old, I was doing a school project on the wool industry. Dad was working at Michell's, a big South Australian wool processing company; at the time and he brought home a small handful of raw wool for my project. I can still remember touching greasy wool for the first time, smelling and feeling this soft, crinkly pile of stuff, and the revelation that this had grown on a sheep and my school jumper had started like this.

Wool speaks volumes if you take the time to listen. For me, 40 years on from that first handful of wool, there is still

have planned for it.

There is a fleece type for every purpose. Wool can be knitted, woven, felted, dyed, machine-wash treated. It can be used to make suiting, blankets, quilts, Mongolian yurts, traditional fishermen's guernseys, exquisite Persian rugs, house insulation, weed mat, paint rollers, wall hangings, dusters, saddle cloths—everything from hard-wearing carpets and industrial felt to supersoft underwear. This wonder fibre really must have 1,001 uses.

But when I touch a fleece, I am thinking of more than just its end use. I am also feeling the health of the sheep, the quality of nutrition for all of the past year, the breed's characteristics and the genetic lottery result of this particular animal.

Twenty years ago my husband, Alan, and I bought our 50 acres as the first step towards realising our dream of country living. Five years later we jumped at the opportunity to buy a small starter flock of 14 ewes and a ram from friends who were retiring from breeding coloured sheep.

It has been an enormous pleasure learning about sheep and caring for them. The level of trust and real friendship that builds up with many of them is a privilege—I think of Ruth in the early stages of her fourth labour, who became agitated if I tried to leave her because she knew that this time something wasn't right and she needed my help; Elmer, the crafty old ram who would spot me as I approached across the paddock and slip quietly away from the others so he could have my pocket full of treats all to himself; and all the real friendlies who come up for a pat and a chat every day when I check on them.

Our small flock has grown to about 100 and they are gentle, friendly, unassuming animals—and day in, day out, they are growing a true miracle fibre that is so versatile and so useful to humans. Wool reaches into many parts of our lives yet it is so often taken for granted. At one level wool is basic but in so many ways it completely transcends the utilitarian. It fulfils one of our most basic physical needs—to be clothed—and at the same time it can inspire our creativity and imagination. We don't just make a plain jumper—we put cables on it, we random dye it, work a Fair Isle yoke or lace border, mix in some mohair—it's just so easy to get carried away by wool. It helps us express our individuality in a world of mass production and rewards us with enormous satisfaction. Amazing!

y



Designer and wool grower Catherine Christie skirting a freshly shorn fleece at her farm in the Adelaide Hills, South Australia

a magical something that happens when I touch a beautiful fleece—it's sort of instantaneous, as if something zooms up my arm to my brain! There is a whole story literally at my fingertips. I am assessing the 'handle' of the wool—the fibre diameter, its soundness, the length of the fibre, the evenness of the crimp, the lustre, all of which will determine the range of its suitable uses, which in turn will determine how I spin the fleece.

In fact, one luxury of being a handspinner is the opportunity to get to know each individual fleece—spinning a few samples, washing them and knitting them up, until we are satisfied that the fibre preparation, the twist in the singles and the plying suit both the fleece and the item we

knitting in public

megan longhurst

You've got big plans and a dream to turn your craft into cash, but before you run off to the big city with a bundle of Nundle and a complete set of KnitPicks circulars, keep in mind that there's a lot more to it than just good ideas. Two established designers take time to reflect on the pleasures and the pitfalls of working in the knitwear big leagues...

knitting à la mode

US crochet queen Lily Chin made a gold lamé swimsuit for Isaac Mizrahi. She's also done several dresses for Vera Wang and Diane von Furstenberg, as well as coats and ponchos for Ralph Lauren that, according to Chin, required 'quite a lot of embroidery.'

Nice work if you can get it, but...how do you get it? First, you've got to know your stuff. 'I spend a great deal of my time educating designers on the process of knitting and crochet and why you can't have 30 colours across the rows,' explains Chin. 'Being able to interpret someone else's vision often seems insurmountable as the people putting forth design ideas don't have a clue as to how knitting and crochet are done and therefore do not know the limitations of the medium.'

You've also got to be quick, as the turnaround time can be as little as overnight. 'I sacrifice a lot of sleep,' she warns. 'Everyone wants things at the same time as New York's fashion week is only twice a year.'

Named a 'Master Knitter' by Vogue Knitting International, Lily Chin has authored a number of knit and crochet books (see Reviews, Page 7) and also has her own line of yarns. But most 'designer knitters' are not so well known as they do not publish their own work. Some teach at the fashion colleges in New York while knocking up designer duds for the big names in their spare time. So how does an unknown get noticed? 'Being in NY is imperative,' says Chin, 'as you must meet with people in person all the time. Word of mouth gets around and once you get in with someone your reputation precedes you.'

New Zealand knitter Mel Clark, recently repatriated from the US, also used New York as a launching pad, selling her designer garments by attending a fashion trade show. 'I had 12 sweaters and boutiques in Madison Avenue bought them from me. It was the mid-'80s, lots of intarsia going on,' she laughs. 'Knitters in New Zealand used to work them up for me—they're fantastic knitters.'

How did she make the leap from knitter to knitwear designer? 'I got some graph paper and read Vogue's knitting book and taught myself to design things. And having a solid history of knitting other people's patterns—*Australian Women's Weekly*, *English Women's Weekly*, Rowan—



Grand plans Designer Lily Chin considers designing the 'ultimate empowerment.'

really helps. I loved making things I wasn't seeing in shops, using ideas I'd been brewing for years. It was a bonus that people wanted to buy them.'

But being in production is not easy. 'It's hard to make any money from hand knits, especially when you're having them made locally and paying knitters well. You're competing with China these days,' explains Clark. 'That's why I started to concentrate on writing patterns to publish; both in my book, *Knit 2 Together*, and on my new website based in New Zealand, <southseasknitting.com>. It makes my designs accessible to anyone who can knit, instead of just those who can afford to buy expensive clothes. Knitting is democratic. With a modest investment in materials you can make fabulous things.'

It's not good if things get too 'democratic', however, and people start helping themselves to your design ideas.

Melbourne-based boutique label Scanlan & Theodore,

Photos by Jayne Wooten

Signatur & Belisa Handknits Cashmere



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known for their love of chunky knits, decided to close their online boutique 'in order to protect the integrity of its designs'. In other words, their designs were being ripped off, thus undermining one of the key elements of designer gear: its exclusivity.

Clark also had a bad experience when a large American clothing seller copied one of her boutique designs that was selling for \$800 on Madison Ave and had it knocked off in China. She got a lawyer to contact them and—happily—the story has a good outcome. 'They paid me royalties and bought my designs directly for the next five years or so, but I was lucky,' she says. 'Designers in any field are notoriously under-appreciated and under-paid. There are people who think ideas are free and should be shared. Good design is a result of inspiration, experience, careful thought, and usually, years of hard work.'

So, next time you're browsing the merchandise in your LYS, consider the joy of designing and making your own clothes. It doesn't lie with money or fame. 'It's the ultimate empowerment,' says Chin. 'We're not restricted to what's offered out there, we come up with our own. We choose our own colours, fibres, sizes, etc. We're not at the mercy of retailers who dictate to us. This is total freedom.'

Kylie Gussat interviewed Lily Chin for this column. She's on leave this issue.

Nestled in the heart of Copenhagen is a small shop called *Sommerfuglen* (The Butterfly). It has been described as a garden-level 'Aladdin's Cave' by none other than Princess Mary's mother-in-law, Queen Margrethe II of Denmark. (Could we pass up a chance to mention our Australian connection?) Not just beautiful yarns but great ideas have come from this place and from its owner, designer Ditte Larsen. Journalist **AMANDA CRANE** had the opportunity earlier this year to speak with her about the way her ideas take shape.

the butterfly effect

You had an early start knitting—your mother insisted you learn both the alphabet and how to knit before starting school. What kinds of things did you knit when you were so young?

I knitted for my dolls when I was 5 years old. And the first project I ever did, I knitted in school. The teacher wasn't that inspiring. It was all in garter stitch and about this long [indicates 30 cm], about 10 rows. It was so boring. You then had to roll it into something to put pins in. I was 7 years old.

When I had my fifth class, we had to knit tiny baby socks with lace at the tops. There was an exhibition at the end of the year and I had only finished one of them. I took the knitting home to my mother. She did the other sock. Hers was beautiful. Mine was so clumsy—it looked like something the bell man at Notre Dame could have used.

What are the more traditional forms of knitting and crochet in Denmark?

Most people connect our knitting with skiing sweaters, the Norwegian style. But Denmark has more elegant lines, with designers like Marianne Isager and Hanne Falkenberg. The interest in crochet is also growing. It follows the fashion. There are modern designers like Lene Holme Samsøe. And there's also the three-colour [jacquard] sweater. I made one for my sister when I was 12 years old.

When did your work take a turn from the traditional to the creative?

I was going to study at university and get a degree as a teacher in the gymnasium [upper secondary level]. I needed to make my own money and I was spotted by a girl in my class who saw my sweater and said, 'Where did you get that?' She was part of a cooperative—they sold knitting, jewellery and clay things—and said, 'Why not come to a meeting and we can decide if you're good enough to come to the shop.' Everything was home-made and I dyed my own yarn. I made my own patterns and I did the knitting. They said yes.

Near the shop was a Danish magazine. People from there walked by and saw my things in the window and asked me to design for their magazine. After some years, I had to decide: continue working with yarn or the damn youngsters. I chose yarn and I never regretted it.

Your website describes how you first opened Sommerfuglen behind your sister's house in 1983 and a few years later a smaller shop in Copenhagen. At the same time, you started working with Kaffe Fassett. How did that come about?

There are so many talented people doing knitting and I wanted to show others that you could be creative. There was a big interest in new designs in sweaters so I contacted him.

And he came over to help you with some shows? I've seen the pictures—all these incredible displays combining knitting and nature.

This was in 1994. We had a huge hall to fill and had an exhibition over 14 days, 'Knitting and Stitches—Stitches and Embroidery'. More than 10,000 people visited.

I contacted [design] schools to help and asked them to use a theme—I decided on Danish churches and their chalk paintings. The pupils had to be inspired by that and turn their inspirations into sweaters. Danish TV asked us for an interview. *Politiken* [one of Denmark's leading newspapers] took a picture of me with Kaffe. I did four more exhibits like that. After that first one, I had to move to larger premises because Sommerfuglen became so popular. Then I thought, 'Enough is enough' and stopped the shows. Everyone is using the web [for that kind of thing] now.

Knitting is hugely popular in Australia. What about in Denmark?

I see things connected. After the September 11th attacks in the States, people were afraid to go out, so they stayed in and knitted. And they used thick yarn to protect themselves from the cold and the ugliness of the world. And famous people, like Julia Roberts, became good ambassadors



'I chose yarn and never regretted it': designer Ditte Larsen in her shop in Denmark



new colours new yarns new patterns

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for knitting. When she picked up the sticks, the rage for knitting came to Denmark.

But something is sustaining the trend—it's not just about celebrity:

No, We don't need to make a lot of money any longer. We are in the age when you can buy everything—but you can't buy time. So the best way you can show people 'I am in contact with myself' is to show them: I have time to knit, I have time to bake my own bread, I have time to make my own curtains and I have time to work in my garden. When you want to show you're in charge, you knit.

If the knitting fairy were to come to you and grant you the perfect knitting day, what would you do?

I would go and get some nice colours and then I would arrange them like flowers, talking to each other, and then I'd find some of my pattern notes and design ideas and I would sit with the colours and decide this or that. These days I'm also working in vintage patterns. My mother died recently and I found some old patterns I'd like to translate into wearable knitwear for today, like fitted jackets and skirts. Then I'd pull out the extravagant yarn, silks and cashmeres from China, and make design ideas for the shop. After that, I'd maybe have a glass of white wine while my husband did the dinner and I'd sit down and knit—something with not too many increases and decreases, because of the white wine.

What advice would you have to someone wanting to expand her experience into a shop, book or designs?

They have to get a clear picture of their own style. One customer wants wool for socks. Another will want acrylic. You need to set a clear picture; you can buy this in my shop. All the years I've had the shop, I've sold quality yarn, good things, good stuff. I might have sold more if I decided to sell acrylic yarn, but I won't do that. When people come, they want something special, and I want to give them that. It's like they say in Danish: 'I'm writing this with the blood of my heart.' This is something for me—and the customers. *J*

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You bought the best wool you could afford. You swatched oh, so carefully, noted the ease in the pattern and chose the right size. Your knitting is even, the finish impeccable. So why, when you finally try on the finished garment, do your arms and shoulders look huge, your torso like a straight column, and your armpits decidedly saggy? Try a different approach to garment construction. Instead of feeling your way through the process, says **JENNIE PAKULA**...

let me draw you a picture

Fit is a big topic for dressmakers. There are fantastic books on the market about sewing clothes that really fit, and it is a topic of endless discussion on websites like <patternreview.com>. But we knitters really fall behind in this area, either blindly trusting a pattern to produce a garment that will fit or attempting to follow something really complex and mathematical to draft the pattern shapes—which again often turns out to be working blind. And isn't it awful to unpick a big area of knitting when you realise that it isn't going to end up the right shape?

But in knitting as in dressmaking, the basis of right fit is getting the component shapes of the garment elements right: the right armhole curve (technically known as the armseye) in the front and back, the right shaping

for the sleeve cap, the right shaping for the body and neckline. These shapes may not matter so much if you want a big baggy jumper, but generally speaking, fitted equals flattering. And the more fitted a garment is, the more important it is that you get the component shapes right.

Dressmakers cut out the fabric to get the component pieces of a garment, whereas knitters create the fabric and shape it as we go along. So how do you get the shapes right?

We're about to engineer a well-fitting handknitted jumper from a garment that was handmade from a commercial sewing pattern and manufactured knit fabric. And it's going to fit!

The pathway to a better fit

There are a few steps to follow to make a fitted garment *really* fit.

- 1) Choose a source garment or pattern. (See 'Sourcing your shapes', next page.)
- 2) Knit a swatch (or several of them) to work out your tension.
- 3) Copy your shapes onto gridded pattern paper.
- 4) Use this information and the template to create a knit that fits!

Your source

You can build your dream knit by basing it on one of three main sources for your garment: an existing garment, a store-bought sewing pattern, or the schematic from any knitting pattern (those handy little pictures that show you the dimensions of the garment pieces in quite a lot of detail).

You will use this source to draw up a

life-sized paper pattern that will serve as a map to guide you through the re-engineering process.

For this demo, we'll use an existing garment. (And note that if you don't have any experience working with sewing patterns, you may wish to start with the other two options. For more on those options, see 'Sourcing your shapes', next page.)

Your tools

You'll need to gather—and knit!—a few things before you begin:

- Enough yarn to knit your garment and the appropriate size needles;
- a good sized swatch of your proposed knitting stitches;
- Palmer/Pletsch Perfect Pattern Paper (see the Where to Buy Guide, Page 61, for more about this important tool);
- a pencil and a rubber, pins, and a calculator

The pattern paper I use comes as large sheets of tissue printed with a 1" grid (with gradations of $\frac{1}{8}$ "!). I know that's old-fashioned, but for this project, the inch is a good unit: not too big and not too small. Forget about knitter's graph paper for this project. In my humble opinion, it's useless for designing component shapes—it is very rarely going to be to the right scale.

Your swatch

The basis of *everything* that follows is your swatch: not just the number of rows and stitches in one square inch of your swatch but also its overall feel and fabric.

Before you begin, you'll need pattern paper marked in 1-inch increments; a calculator, texta, pencil and ruler; a garment and generous swatches in your chosen stitch patterns using your selected yarn.



SOURCING YOUR SHAPES If you don't have a garment you'd like to work from, you can also choose a knitting pattern schematic or a sewing pattern.

A schematic is a good starting point for re-engineering a knit when you like the overall look of a garment but don't care for the yarn/stitch pattern, or can't find the right yarn at all.

If you choose to work from a knitting pattern schematic you will simply draw each garment piece to scale on your pattern paper. This may require a little creativity in areas such as armhole curves and sleeve cap shapes—just keep your lines smooth and simple.

Sewing patterns are a good choice when you have a style or detail in mind (like a cowl neck or a pouch pocket) for which you may not have either a knitting pattern or a suitable garment to copy. If you are a sewer, you can trial the fit by sewing it up with some cheap knit fabric of a similar elasticity and weight to your swatch.

If you use a sewing pattern, make sure it is styled for sweater knits or something similar to what you get when you create knitted fabric. A favourite t-shirt or a pattern designed for thin and stretchy fabrics generally won't work without modifications as hand-knitted fabric is thicker and less elastic. However, it can work well if you go up a size or two.

A sewing pattern that you buy in a packet usually includes a seam allowance of 6 mm or 15 mm—the amount will be specified on the pattern paper. Just trim that amount from the border of your piece to get the finished size.

Also, check whether darts or ease is included—these will be marked on the pattern piece. Adjusting for these will usually require reshaping the pattern, so these are generally best avoided unless you have some experience in altering patterns.

If you'd like to know more about the information in this article, contact Jennie at <knittingnerd@hotmail.com>.



- 1) As a starting point, choose a sewing pattern for knitted fabric, an existing schematic, or a garment that you know already fits you well.
- 2) Pin the garment inside-out on your pattern paper—it's easier to see the seams that way. Make sure the garment is squared off with the lines on the pattern paper—this is important for measuring later on. Stick pins in as shown, straight down or at an angle—whichever is easier for you.
- 3) Use another pin to poke holes through the seams into the pattern paper to create an outline of the piece. Do this for each garment piece.
- 4) Use a texta to connect the pinholes you made by pricking the outline of the garment pieces. In some areas, you may need to be a little bit flexible—just get the lines comfortably close to where you think they should be. (You may want to use pencil first.)

Which comes first—the garment or the swatch? You might have a garment you love and want to remake—in which case you need to choose an appropriate yarn; or you might have fallen in love with a yarn from the local shop and need to apply it to the right sort of garment. Swatching is important here in thinking about what kind of fabric your yarn makes. What are its qualities? Thick or thin, drapery or firm? Does it stretch and recover its shape well? If it doesn't, it's unlikely to suit pullover tops or fitted styles. Cotton, cashmere (I wish!), silk and linen have less elasticity, so you may need to think about including extras such as a back slit with buttons on the neckline so you can get your head through! Consider the nature of the fibre in terms of its durability, washing requirements, strength and so on. Some blends (like cotton/viscose) give you a soft, drapery fabric that is unlikely to work as a fitted garment. Also, thicker yarn results in a thicker, less elastic fabric with fewer stitches to the inch—meaning it may be harder to shape.

So, knit a generous square in your chosen yarn and stitch pattern. Wash it the way you will wash the finished garment, and block it. If you want a cable panel or a lace panel, knit, wash, and block a swatch of that too.

Count the number of stitches and rows in a 4-inch (10 cm) square, and divide each by 4. This gives you your Magic Number, which we'll call M. **MS equals the number of stitches per inch and MR equals the number of rows per inch.**

If you find it hard to calculate your tension in lace, count first and measure later. Work a generous sample in a multiple of your stitch pattern (say, 30 stitches by 30 rows), then wash it, block it and measure it as precisely as you can. Calculate stitches per inch by dividing the number of stitches in your swatch by the width of your finished swatch, and the number rows by the finished height.

The tension for our sample garment, knitted in stocking stitch in Filatura di Crosa Cambridge on 3.5 mm needles, is 23.5 sts by 32 rows over 4" square. Divide each number in turn by 4 to get an MS of 5.75 sts and an MR of 8 rows. *Note:* If your final number of stitches is less than a whole number, don't round it up or down beyond 2 decimal places yet! Rounding to a whole number comes later, when you finish working out your shaping.

Now, if all this sounds a bit mathematical, let me say to you in large friendly letters, DON'T PANIC! Remember you will be working off a real, full-sized template of your finished garment piece, so the maths is easy to see.

Your pattern pieces

On a piece of carpet, a large piece of polystyrene foam or a padded surface, lay out a piece of gridded pattern paper large enough to fit the part of the garment you are outlining (e.g. the back) when it is laid out flat. Pin the

paper into the padded surface so it is flat and can't shift around.

Lay your garment on top of the gridded paper, ensuring that the piece is vertically centred directly on a grid line. Getting the piece 'on the straight grain' (as dressmakers say) is really important, otherwise everything will be skew whiff! and your armholes will be lopsided—exactly the sort of thing we are trying to prevent.

Pin the garment to the paper down the centre line and just inside the seam line. Now, using another pin, prick the outline of the piece of the garment into the paper underneath.

Just poke your pin straight down through the garment seams into the paper, making holes about every 2–3 cm along straight edges of the piece and closer together along curves; don't forget to outline areas where any ribbing joins the piece (e.g. at a neckline). Remember that neckline ribbing (and armhole ribbing in a vest) is done last, so the shape of the back and front pieces from which you develop your pattern should not include those sections.

Fronts and backs are pretty straightforward. A sleeve can be a little trickier: you must lay it out in half, with the centre line running from the shoulder point to wrist on one side and the underarm seam on the other side. As with the front/back, the centre line must be aligned with a gridline.

Mark the sleeve in two steps: 1) prick the outline of the first half; 2) flip the sleeve over the centre line and prick the outline of the other half. If your sleeve is symmetrical, you can simply fold your piece of paper in half along the centre line and trace through to the other side.

Once you've pricked out the shapes of each garment piece, connect the dots: draw over the line of pinholes with a texta. It can help to tape your piece of paper to a window so you can see the pinholes. [Just make sure your texta ink will come off the glass!]

Your maths

Have no fear—the hardest work is already done. You've already drawn a picture to work from and the shapes of your finished garment pieces are plotted out in square inches. Using your swatch, you have also worked out the number of stitches and rows per square inch (Magic Number S and Magic Number R).

Now we will convert inches to stitches. It's just a translation of one unit of measurement to another—just like converting dollars to pounds.

Get into shape

The fun bit starts here. (No, really!) We'll take as an example the garment's back piece, which has fairly simple shaping from waist to bust.

The desired width of the hem is 19 inches. Using the magic number (MS), convert inches to stitches:

$$5.75 \times 19 = 109.25 \text{ (Round down to 109)}$$

Add 1 st at each side for the selvedge, for a cast-on edge of 111 sts.

Now, following the pattern, we work in our chosen border stitch for 2 inches. The garment decreases in width from 19" at the hem to 16 3/4" at the waist and then, over a length of 7 1/2", increases to 19" at the bust.

Use MS again to work out the number of sts at the waist:

$$5.75 \times 16.75 = 96.31$$

(Round up to 97—so you decrease an even number of sts)

Add on 2 selvedge sts for a waist that is 99 sts wide.

So there will be 12 sts lost (a decrease of 2 sts six times) between hem and waist. Because the bust is the same width as the hem, there will be 12 sts gained again (an increase of 2 sts six times) from waist to bust.

Next we will work out the rate of decrease from hem to waist. To create a smooth curve, space your decreases as evenly as possible.

Your paper pattern shows 8" from hem to waist. We've already knitted 2" of

TERMS

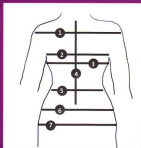
Armseye The shaped armhole in the bodice of a garment.

Ease The difference between the size of your body and the finished size of the garment. In a standard fit, the finished measurement will be about 10% larger around the bust and hips. A close fit allows about 2-3 cm larger than the actual measurement; a very close fit is the same size; negative ease indicates a garment that stretches to fit you, being smaller than your actual measurements. In close fitting garments you still need to add about 2-3 cm to the arm in all cases (unless you are knitting a straitjacket!)

Selvedge The edge of a fabric; in knitting this may become a seam.

MEASUREMENTS

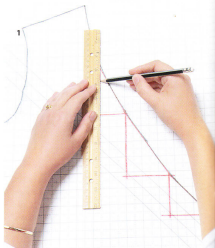
- 1) Shoulder measurement: measure straight across from shoulder tip (the end of the bone) to shoulder tip with a ruler;
- 2) High bust: measure around your chest at armpit level;
- 3) Full bust: measure around your chest at the fullest point—more than 5cm difference between full bust and high bust gives an indication of being full busted.
- 4) Back-neck length: from the base of your neck to the garment hem
- 5) Waist: tie a piece of elastic around your waist and stretch and bend a bit. It will settle around your narrowest part.
- 6) High hip: around the top of your pelvic bones
- 7) Hip: the fullest part around your backside.



1) To calculate the rate of increase or decrease along a slanted or curved edge, draw straight lines along curve and connect its top and bottom points to form a triangle. Draw as many triangles as you require along each edge where the number of stitches increases or decreases.

2) Remember to calculate increases/decreases across the garment piece, as in this picture, where the front right armseye decreases at the same time as the long, slanted neckline. Whether using the mathematical method or going freestyle, you can check your work against the paper pattern to fit the shape.

3) Ta-da! The final piece—compare it to the sewn version and you'll see a pretty close resemblance. Note our final garment is longer than the original; I took the opportunity to add length to my new knit.



that as a border, so we need to decrease in the next 6". Then you increase again in 7 1/2" from waist to bust. Use MR to convert inches to rows:

$$6" \times 8 = 48 \text{ rows} \quad 7\frac{1}{2}" \times 8 = 60 \text{ rows}$$

Divide the number of rows by the number of decreases or increases required (in this case, 6). So, you need to decrease 1 st at each end every eight rows to the waist, and then increase 1 st at each end every 10 rows to the bust.

After your waist shaping is complete your pattern shows you may need to work a few more rows plain until you reach the armhole. Now it gets *really* interesting!

Armholes and other curvy bits

If your garment has a curved armhole or, like this garment, a shaped front

and a curved armhole, you will need to work out several different rates of decrease. But never mind—you've got your map to work from.

For this example we will use the garment's front right piece and work out the long smooth curve of the neck edge.

Keep in mind that this is not much different from the waist shaping, which you have already survived. Because measurements are already marked on the pattern, you can just use your ruler to measure the exact number of inches in width you'll need to lose over the number of inches in height—then use the Magic Numbers to calculate that distance in terms of stitches and rows.

Place a ruler along the curved edge for the distance in which you are able to

draw a straight line. Then draw down from the top of that line and across to the bottom of the line, thus making a right-angled triangle. The triangle's height and width illustrates in inches how many stitches you need to lose in how many rows to form the curved shape.

Usually around any curved edge you will have a series of these right-angled triangles, and they will be your shaping sections. In the photo, there are several triangles outlined in red. The height and width of each triangle is given in inches. All I need to do is use my Magic Numbers to work out the height and width in stitches, and then I will know how many decreases to work in order to form the curve. So, bearing in mind my square inch is 5.75 sts x 8 rows:

Triangle 1: 1 1/4" wide and 2" high
Stitches: $1.25 \times 5.75 = 7.187$ (rounded down to 7)
Rows: $2 \times 8 = 16$

Triangle 1 is 7 sts wide and 16 rows high, so decrease 1 stitch at neck edge every other row for 15 rows (left-leaning or right-leaning, as appropriate) and work the last row without a decrease.

Triangle 2: 2 1/4" wide and 4" high.
Stitches: $2.25 \times 5.75 = 12.94$ (Round up to 13sts)
Rows: $4 \times 8 = 32$ rows.

Losing 13 sts over 32 rows isn't as tricky as it may seem. Start by dividing 32 by 13, to get 2.46. So, you'll be losing stitches every 2.5 rows. Lose 1 stitch every second row and then 1 stitch every third, that is:

Row 1: purl

Row 2: k2tog at neck edge

Row 3: purl

Row 4: knit

Row 5: p2tog tbl

Repeat Rows 1 to 5 five more times, then Rows 1 and 2 once—and you've lost 13 sts in 32 rows.

Triangle 3: 1 1/2" wide and 3 1/4" high
Stitches: $1.5 \times 5.75 = 8.625$ (Round to 8 sts)
Rows: $3.25 \times 8 = 26$ rows.

Since 26 divided by 8 equals 3.25—well, 26 is close enough to 24, so just decrease every third row. There's still freedom enough here for you to fudge things—the numbers aren't in charge. Make them work for you!

And so on for the other triangles that make up the curved edges of your garment. The armholes and necklines can be broken down into different triangles the same way; and you don't have to apply this method solely to curves—it will be useful anywhere there is an edge along which the number of stitches increases or decreases.

Another helpful feature of your life-sized paper pattern: you can check your work by comparing your fabric in

Further reading

Knitting in the Old Way, Priscilla A. Gibson-Roberts and Deborah Robson (Nomad Press) ISBN 978-0-9668289-6-2.

Knitting Workshop, Elizabeth Zimmermann (Schoolhouse Press) ISBN 0-942018-00-1.

Fit for Real People, Pati Palmer & Marta Alto (Palmer Pletsch Publishing, ISBN 0-935278-43-5); available from McCall's, (02) 9793 1700.

progress to the final shape as you go.

Or you may even want to go freestyle. Instead of drawing triangles and making calculations, just decrease and increase as needs be, frequently checking your work against the paper pattern to fit the shape.

If you are using a lace stitch or cable stitch, remember that blocking can make a drastic difference to the final size and shape of the piece, so comparisons in progress may not be as useful. Work out your shaping based on the blocked piece only.

But is it legal?

The legal eagles among us will be saying, isn't that a knock-off? Surely that's a breach of copyright? Briefly, if you are reproducing a garment you already own for your own personal use, that's fine, as is using a pattern you own in a different way. However, 'your own personal use' should not include publishing, distribution or sale of the pattern or garment! For a more in-depth discussion on this topic, see my article on copyright for knitters in *Jana 6*. J

Jennie Pakula lives in Melbourne with her husband, two kids, two cats and an overwhelming stash of yarn and fabric.

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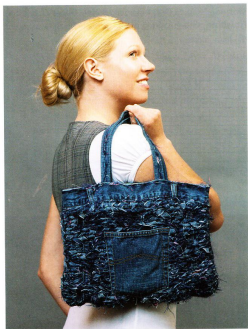
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Frill-necked wizard
A textile artist charms
a new look out of an old classic



Next time you clean out your wardrobe, don't throw away those old blue jeans—they're a renewable resource and with a little imagination, you can give them an environmentally friendly fashion makeover. Here's some inspiration to reuse and recycle your denims...

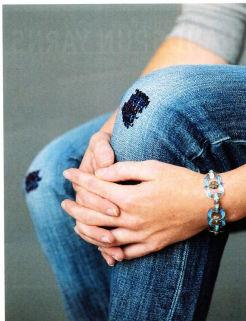
clean & green



• Canberra designer, crafter and op-shop manager **Annie Bruce:** 'My interest in textiles and recycling began at a young age. As a teenager I loved to watch my mother sew and would often remake her old clothes. I have a passion for natural and unusual fabrics, but I think denim would be my favourite. I use it in items such as my handbags, aprons, cloth dolls and collage.'

For this bag I used a medium-weight pair of jeans, split the legs and cut them into 1 cm strips. Using 12 mm needles I knitted the denim together with a fine eyelash yarn to give it a funky yet refined look.

The front is a knitted square, the back is a plain piece and the handles are two denim strips. I used the back waistband as a feature on the front, and a back pocket as well. Knitting with denim is a bit of a challenge but well worth the effort.'



• Editor **Barbara Coddington** admits that the threadbare patches appearing on the knees of her favourite old jeans were not enough to make her throw them out. Keeping in mind the old saying that a stitch in time saves having to darn a huge gaping hole (or something like that), she used duplicate stitch and two plies of Caron Watercolours hand-dyed cotton embroidery thread in Wildberries to make a feature of two patches knitted directly onto the denim.

• That vintage Levi's jean jacket we scored on eBay for a whole thirteen dollars was pretty good just as it was. But we knew that when we sent it off to Tokyo-based textile artist **Mitsuko Tonouchi** it was going to undergo a seriously gorgeous transformation into a completely new and more glamorous creature. See over the page for a bit more about how she did it.



The new classic (from left) Mitsuko Tonouchi's sketch for a denim/silk bolero; our vintage Levi Strauss denim jacket in 'before' state; a schematic showing measurements of the planned 'after' effect; the jacket with buttonhole stitching worked around its raw edges



denim jacket makeover

Mitsuko removed the jacket's collar, waistband and several centimetres of the sleeves from the cuff up. She worked buttonhole stitch around all cut edges to prevent fraying and then, using 90g (about 550 m) of processed sericin silk, she knitted a new collar and cuffs as follows.

Tension 15 sts and 40 rows in ruffle pattern

Cuffs (make 2) Using 5 mm needles and smooth waste yarn, cast on 21 sts using provisional method. *Row 1:* k. *Rows 2–3:* p 7 sts, turn. *Rows 4–5:* p 14 sts, turn. *Rows 6–7:* as Rows 2–3. *Row 8:* p 21 sts. *Rows 9–10:* k. Continue in short-row ruffle pattern as set until piece measures 36 cm from cast-on edge. Place cast-on sts on a needle and graft them to the final row of sts to form a tube.

Collar (make 1) Cast on 21 sts as for cuffs and work short-row ruffle pattern until collar is 185 cm from prov cast on. Graft sts to cast on as for cuffs.

Finishing Stitch knitted pieces in place on the outside of the jean jacket.

Ruffle pattern chart (Repeat Rows 1–10)

10
9
8
7
6
5
4
3
2
1

c Outside edge

Sew on bodice >

☐ Knit

— Purl

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Playing dress-ups

Partly because I'm cheap and partly because I'm lazy, you'll most often find me in jeans and a t-shirt. Not designer jeans and a \$50 t-shirt either—mostly op-shop or chain-store jeans and the kind of tops that are sold 2 for \$30. But on their own, jeans and tees are all a bit too practical.

What about feeling stylish and unique? What if you don't want to look like everyone else?

Well thank goodness you know how to knit and crochet! A drawer of well-made, colourful accessories can give your wardrobe a lift: think multicoloured sock yarn, unique hand-dyed wools, laceweight shawl patterns and your talent for whipping up a colourful scarf.

In winter it's easy. Accessories are necessary: thick and thin scarves, gloves, mittens, hats, socks, legwarmers, and so on. Bring a smile to a grey day with a glimpse of a bright self-striped sock, a warmly textured scarf or some classic red woollen mittens.

In summer, live up a skirt and singlet with small silk or cotton scarves made from light yarns and open stitches that add style without adding warmth. A lightweight shawl will add some glamour to a simple dress.

Men's accessories tend to be subtle and sober, but then, most men I know don't want to be noticed for what they are wearing. Try some cables or a subtle texture to add interest.

Traditionally masculine colours include dark greens and blues, and neutrals, but you can work in a bit of colour. Sport fans may want to accessorise in their team's colours. If you're knitting for someone else, make sure to find out the team and their colours, or your work may never be worn!

What are the most versatile accessories?

Socks You can get away with socks in colours that in a jumper would knock a viewer dead at 20 paces. Self-striping yarns, whether frivolous or muted, never fail to

impress knitters and non-knitters alike. Sock yarns come in many fibre blends to suit many climates—wool/nylon, wool/cotton, even wool/cotton/soy/Seacell—so several pairs will not be too many. Plain stocking-stitch socks are always good but since we're trying to be different (and interesting) why not try lace, cabled, striped or even crocheted versions.

Shawls I have two triangular shawls that I wear year round and they nearly always get compliments. The smaller one is the Gum leaf lace shawl (*Yarn 5*) knitted in colourful Patonyle which makes it durable as well as comfortable over a t-shirt or singlet in summer; in winter it makes a wonderful extra layer. It sometimes gets worn around my waist too. The larger of the two is the Russet blend (*Yarn 6*) crocheted in a wool/cotton shawl. It gets worn reading in bed, to the shops, to casual social occasions and it has even been to a fancy work dinner. You simply can't go wrong with a shawl for yourself or for a gift accessory—they don't have to fit exactly, they can go anywhere and they can be made up in just about any yarn.

Scarves, ah, scarves... is there anywhere you can't wear one? Make lots, bizarre and plain, so you can throw one on to suit any outfit (or mood) just before you walk out the door. A reversible stitch is great for practicality—they'll help your scarf lie flat and there's no 'wrong side' to show. Most crochet stitches will be suitable. Suitable knitting stitches start with good old garter stitch (both plain and openwork varieties), moss and double-moss stitch, ribbing, basketweave and box stitch. A stitch pattern that has roughly equal amounts of purl and knit in a row will usually lie flat. Here's where stitch dictionaries come in handy: search them for more ideas.

Thank goodness
I know how to knit
and crochet!



Further reading

Patonyle Accessories for the Whole Family (Patons Book 1239). Affordable and versatile, this could be the only family sock and glove book you'll ever need.

The Knitter's Bible: Knitted Accessories, Claire Crompton (David and Charles; \$29.99/ISBN 9780715326008). Patterns are pictured in more than one type of yarn giving the knitter confidence to try new fibres and textures. An excellent choice for the young and young-at-heart.

Vogue Knitting: Accessorize (Sixth & Spring; \$29.99/ISBN 9781933027050). Accessories for grown-ups with lots of stylish ponchos, hats and super-thick scarves.

Yarn Magazine You'll find a treasure trove of accessory ideas including shawls, crocheted hats, gloves, bags, belts and a plethora of socks, plus ideas for renovating t-shirts and denim. Don't forget our all-bags online issue available at the Yarn website <www.yarnmagazine.com.au>.

Scarf central

Five ideas for accessorising at every skill level, on any budget

1) One skein of Live 2 Knit 100% cashmere will dress up your jeans and make you feel like a million. Scarf by Katie Grady

2) A natural camel colour in Angel Touch organic baby alpaca enhances the classic, tailored look of a reversible baby cable stitch. Scarf by Sarah Golder

3) Three balls of Rowan Felted Tweed will make this posh Christiane collar —let it drape for drama or use its leather laces to ruche it up into ruffles. Scarf by Ditte Larsen

4) Good thing you'll get a few romantically rippled Gardenia scarves from one hank of lofty 20-ply Rainbow Wools Mushroom yarn with one ball of fine silk-rich Madil Kid Seta—the scarf also folds into a flower shape for a lovely gift. Scarf by Kylie Gusset

5) The short-row Shoulder scarf artfully combines exactly one skein of the luxury two-stranded Fiesta La Boheme with any compatible 8-ply wool to create a gently shaped, fringed garment that can be worn up round the neck or down round the shoulders. Scarf by Judith Avery

See Pages 54–55 for all scarf patterns

Dress to impress

At work Dress up everyday work outfits with a small neckerchief, a vest or capelet. Or, try a knitted or crocheted tie. Fancy schmancy outing An affordable dress or suit can look unique and stylish with the addition of some jewellery and an elegant shawl, cape, stole or scarf in a glamorous yarn. Try one with some metallic thread in it for a little sparkle. (Our Shoulder scarf on Page 55, pictured opposite, uses Fiesta La Boheme, a luxury yarn that comes in both sparkly and plain varieties.)

Cute and trendy Fingerless gloves, arm warmers and headbands are fashionable, and don't underestimate the appeal of a pair of mittens or an Andean style cap with ties.

Staying in budget

One ball of sari silk is enough to make a small scarf and even a real luxury, like glamorous sequined Tili Tomas yarn or Handmaiden Sea Silk, could make a mini shrug, so you don't have to spend much. Most accessories use little yarn so your stash alone should yield some unique items. Mittens or gloves only take one 50g ball of sock yarn, hats only take a ball or two. Even on a minimal clothing budget, the only limit to your wardrobe is your imagination. Y

Sarah's low-budget, high-creativity adventures continue online at <www.makeityourown.wordpress.com>.

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Blue willow cap

GINEVRA MARTIN

The well-known blue willow china pattern is said to tell a love story: a Chinese father disapproves of his daughter's love for a lower-class man; the couple elope and live happily together until the father sends soldiers to kill them. The gods, taking pity on the couple, turn them into doves. I turned them into a design, using the Nordic colourwork I love, to create a hat that's more fashion statement than cold-weather wear. It depicts a willow tree, a pagoda, bushes and birds, with the muted textures of a wool-blend yarn emulating the beautiful, blurred imagery of a willow plate.

Yarn Jo Sharp Silkroad DK Tweed (85% wool/10% silk/5% cashmere; 135 m/147 yards; 50 g/1.75 oz) in Bohème #404 (MC) and Serpentine #402 (CC), 1 ball each.

Needles and notions 4 mm circular needle, 40 cm long, 1 set of five 4 mm double pointed needles, tapestry needle for sewing, stitch markers (in different colours if desired).

Tension 20 sts and 26 rows to 10 cm on 4 mm needles in two-colour pattern in the round; 10 wpi. To ensure your hat will stretch, keep your stranding relatively loose. Spreading stitches out across the right-hand needle as you work in the round will help.

Finished measurements 52 cm around, 17 cm high

Pattern notes This hat is worked in halves. Work (Chart A, Chart B, Chart C, Chart B) twice for each round. It may be helpful to use stitch markers in different colours to indicate which chart you're in.

Round 1 Using circular needle and long-tail method, cast on 104 stitches. The hat photographed used a two-colour

method for casting on, but using CC (darker colour) is fine also. Place marker and join for working in the round. **Rounds 2-6** Work colour ribbing: k1 (MC), p1 (CC). **Rounds 7-34** Continue, working from charts: work

(Chart A, Chart B, Chart C, Chart B) twice in each round. **Begin decrease rounds.** **Rounds 35-44.** Decrease 2 sts in Charts A and C (a total of 8 sts decreased each round) as shown; change to double-pointed needles when the number of stitches becomes too few for working on the circular needle. **Round 45** (6 sts remaining on each needle: 3 sts each from each chart). Break off MC. Continuing in CC only, *sl2tog k1 p2sso (centred double decrease; see chart below). K 3 sts from Chart B. Repeat from * to end of round. **Round 46:** *k2 tog. Repeat from * around (8 sts). Break off CC leaving a long tail. Draw through rem sts and pull up. Weave in end to secure. Weave in any remaining ends leaving 5-10 cm tails if you plan to block the hat (trim after blocking). Dampen hat and block to desired finished size over a small bowl (or a hat form if you've got one). If you want the hat to remain a stretchy garment, don't block; just steam lightly with an iron to help define colourwork.

Blue willow chart key

Symbol Stitch

□ Knit (k)

✓ Knit 2 together (k2tog)

∨ Slip, slip, knit (ssk)

△ Slip 2 together knitwise, k1, pass 2 slipped sts over (sl2tog k1 p2sso)

On each round, work (Chart A, Chart B, Chart C, Chart B) twice.

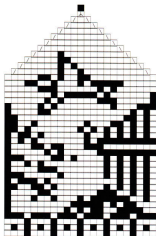


Chart C



Chart B

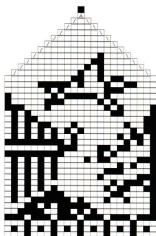


Chart A







Classic driving gloves

Liz Haywood

Just the thing for taking the convertible out on a crisp winter's day.

Yarn Filatura di Crosa Zarina 4 ply (100% wool, 50g/1.75oz, 165m/181.5yds) 3 balls. Colour shown: 1712 (dark red heather).

Needles and notions 1 set of 2.5 mm double-pointed needles (or size required to obtain tension), 4 small buttons for wrist band. *Optional:* leather for palms and sewing thread to match. You will need to purchase leather by the skin; for the gloves shown, 1 piece 60 cm by 45 cm was used.

Tension 32 sts and 40 rows to 10 cm/4"; 15 wpi.

Finished measurements Stretches to fit hand 20 cm (23 cm) below the knuckles. Suggested finger lengths are given in the pattern but can be adjusted to suit. If possible, measure the wearer or try on the gloves as fingers are knitted to determine exact length.

Notes: **c4f** Sl 2 sts onto cable needle and hold at front of work; k next 2 sts from left needle, k 2 from cable needle.

M1L/M1R See Stitch Guide.

Wristband (make 2): Cast on 14 sts. Using 2 needles, work flat as follows:

Row 1: Sl 1 knitwise, p1, k1, p2, k4, p2, k1, p1, k1

Row 2: Sl 1 purlwise, k1, p1, k2, p4, k2, p1, k1, p1

Row 3: Sl 1 knitwise, p1, k1, p2, c4f, p2, k1, p1, k1

Row 4: as Row 2

Repeat Rows 1–4 until work measures 19 (22) cm, ending on an odd-numbered row.

Make buttonholes as follows on an even numbered row: sl 1 purlwise, k2, yo twice, k3 tog, p3, k1, yo twice, k3 tog, p1. Following row: sl 1 knitwise, p1, k1, p2, k4 (or c4f), p1, k2, p1, k1. Then continue in pattern as set until the band is a total of 20 (23) cm long. Cast off.

Left glove With RS of band facing and buttonholes on the left, pick up and knit 64 (72) sts along the long edge. Working flat on 2 needles, p 1 row. Start thumb shaping, slipping the first st of each row and working as follows.

Row 1: k7 (side of back of hand), k31 (35) (palm), m1R, k2 (thumb), m1L, k24 (28) (back of hand).

Rows 2 and all even rows: Purl.

Row 3: k7, k31(35), m1R, k4, m1L, k24 (28).

Row 5: k7, k31(35), m1R, k6, m1L, k24 (28).

Row 7: Knit.

Row 9: k7, k31(35), m1R, k8, m1L, k24 (28).

Row 10: Purl.

Join for working in the round; from this point on, all rounds are knitted (st st). Begin working from cable chart for the back of the hand, at the same time continuing to increase for thumb every 4th round as set until you have increased 18 (20) sts [82 (92) sts total].

Right glove Work as for left glove to thumb shaping. Slipping the first st of each row, work shaping in reverse of left glove; i.e. Row 1 is worked as follows: k24 (28) (back

of hand), m1R, k2 (thumb), m1L, k31 (35) (palm), k7. After the completion of thumb increases, both gloves are worked the same for hand and fingers.

Hand Place 20 (22) thumb sts onto a holder, and assemble remaining 62 (70) sts on the dpns. M3 at the junction of the

thumb and hand by placing 3 backward loops firmly on the right needle [65 (73) sts]. Continue with the rest of the cable design as per chart [36 (40) rounds], then knit 5 (8) rounds.

Pinkie finger: Locate the side of the glove. The pinkie is knitted at the side using 7 (8) sts from the back of the hand and 8 (9) sts from the palm. Knit these sts, then place the other 50 (56) sts on a holder. M2 at the junction of the little finger and the rest of the hand by placing 2 backward loops firmly on the RH needle. Knit around on these 17 (19) sts until the finger measures 5.5 (7) cm. K2tog for one round, cut yarn, thread tail through remaining stitches and fasten off.

Other 3 fingers Assemble the 50 (56) sts remaining onto dpns, and k 3 rounds, picking up 2 sts at the junction of the little finger, to make 52 (58) sts.

Ring finger Assemble on dpns: the 2 sts picked up at the junction of the little finger, 8 (9) sts from the palm, and 8 (9) sts from the back of the hand. M2 at junction of ring finger and middle finger by placing 2 backward loops firmly on the RH needle. Knit around on these 20 (22) sts until finger measures 7 (8.5) cm. K2tog for 2 rounds, then cut yarn, thread through remaining stitches and fasten off.

Middle finger Assemble on dpns: the 2 sts picked up at the junction of the ring finger, 8 (9) sts from the palm, and 8 (9) sts from the back of the hand. M2 at junction of middle finger and index finger by placing 2 backward loops firmly on the RH needle. Knit around on these 20 (22) sts until finger measures 7 (8.5) cm. K2tog for 2 rounds, then cut yarn, thread through remaining stitches and fasten off.

Index finger Assemble the remaining 18 (20) sts on dpns. Pick up 2 sts at junction of middle finger and index finger [20 (22) sts]. Knit around on these 20 (22) sts until finger measures 7 (8.5) cm. K2tog for 2 rounds, then cut yarn, thread through remaining stitches and fasten off.

Thumb Assemble the 20 (22) thumb sts on dpns. Pick up and knit 3 sts at the junction of thumb and palm. Knit around on these 23 (25) sts until thumb measures 5 (6.5) cm. K2tog for 2 rounds, then cut yarn, thread through remaining stitches and fasten off.

Edging around slit With RS facing, pick up and knit 16 sts each side of slit (8 sts on band and 8 sts on glove). Cast off.

Finishing Weave in loose ends, closing up any holes at the base of thumb and fingers. Sew on buttons to correspond with buttonholes. Press gloves using an iron and damp cloth before attaching the optional leather palms.

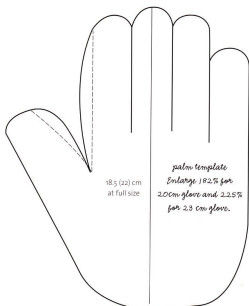
Leather palms Enlarge template (next page) to 182% (225%) using a photocopier. Trace the template onto thick paper. Adjust finger length as required. *Note:* The index finger and thumb have an extra allowance between the digits for gripping the steering wheel.



Cut one pair of leather palms using the template. Trace around the template with a biro on the wrong side of the leather. Be sure to flip the template to cut a pair. Pin leather to each glove. *Note:* any pin marks you make will show in the leather so it is best to put pins only around the edges. Using a doubled length of sewing thread, sew to

each glove, stitching palm on first, then the fingers. Care and washing of the finished gloves will depend on the materials used. Some leathers can be handwashed while others must be dry cleaned. If you use leather palms, be sure to ask the vendor for information.

Fingerless variation Knit each finger as above to the desired length [suggested sizes: pinkie 2 (2.5) cm, ring finger 2.5 (3) cm, middle 3 (3.5) cm, index 2.5 (3) cm, thumb 2 (2.5) cm], then work 3 rounds k1, p1 ribbing. For fingers with an odd



number of sts, dec 1 before beginning the ribbing. Cast off loosely. When cutting the leather, leave a little bit more than you think you may need for each finger and cut your final trims to the exact length as you sew them on.

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South Cape

BRENDA WILSON

This elbow-length capelet named for the cold south coast of Tasmania is knitted sideways in textured flares and panels, with short rows providing gentle shape and clean modern lines.

Yarn Handspun wool, hand-dyed dark green. Pattern uses 265g/9.25 oz (approximately 590 m/650 yds). A suggested commercial substitute would be any 8 ply wool or alpaca. A longer version of this cape was also knitted using Bendigo Alpaca 8 ply (100% alpaca, 400 m/440 yds, 200 g/7 oz), 3 balls.

Needles and notions 1 pair 4.5 mm/US 7 needles, 1 pair 4 mm/US 6 needles, 3.5 mm/US E/4 crochet hook. (Note: if substituting 8 ply yarn, we suggest 4 mm needles and 3.75 mm needles.) 1 button.

Tension 20 sts and 24 rows to 10 cm on larger needles in st st; 11 wpi. (10 wpi for alpaca).

Finished measurements 45.5 cm/18" back-neck length at centre back; longer version measured 87.5 cm/34.5" back-neck length.

Notes Garment is knitted sideways commencing at left front side and worked in short rows with wraps (described as follows) to avoid holes when turning. NB: increases and decreases are worked in the first and last pattern repeats only; this creates the shaping at the neck edge.

Wraps Before turning work, yarn forward, slip the next stitch to right hand needle, yarn back, then return the slipped stitch to left hand needle again without working it. Then, turn garment and work back to end of row. For a longer cape, cast on as many sts as you wish, maintaining a multiple of 8 and adjusting number of short rows worked in each flare.

Moss stitch (odd number of sts): All rows: k1, p1 to end. For even number of sts: Row 1: k1, p1 to end. Row 2: p1, k1 to end.

Using larger needles, cast on 64 sts. Work set-up rows as follows:

Row 1 (RS): K.

Row 2: P to last 5 sts; work moss st to end (ie k1, p1 to end).

Row 3: 5 sts moss st, k to end.

Row 4: As Row 2.

Row 5: 5 sts moss st, k to last st, kfb. (65 sts).

Work moss st at border as set at lower edge of garment throughout. Commence shaping for neck edge and panels.

Panel 1 (garter stitch). Use smaller needles.

Row 1 (WS): Kfb, k to last 5 sts, work 5 sts moss.

Row 2: Work 5 sts in moss pattern, k to last st, kfb.

Rows 3 and 5: As for Row 1.

Rows 4 and 6: As for Row 2.

Row 7: Kfb, p to last 5 sts, work moss st to end (72 sts).

Flare 1 (double moss st). Use smaller needles.

Row 1 (RS): Work 5 sts in moss st; cont in double moss st as follows: *k2, p2, repeat from * to last 8 sts, wrap and turn.

Row 2 (and all alt rows): K all knit sts and p all purl sts to last 5 sts; work moss st to end.

Row 3: Moss 5 sts; *p2, k2, repeat from * to last 16 sts;

wrap, turn.

Row 5: Moss 5 sts; *k2, p2, repeat from * to last 24 sts; wrap, turn.

Continue in this manner, maintaining double moss st pattern and working 8 sts fewer on each RS row until all stitches have been worked, ending on a WS row. Next row: work 5 sts moss pattern, k to last st (working wraps together with wrapped

sts if desired), kfb (73 sts).

Panel 2 (reverse stocking stitch) Use larger needles.

Row 1 (WS): Kfb, k to last 5 sts, moss st to end

Row 2: Work 5 sts moss pattern, p to last st, kfb.

Rows 3, 5, 7: As Row 1.

Rows 4, 6: As Row 2. (80 sts)

Flare 2 (stocking stitch) Use larger needles. Work as for Flare 1, omitting the kfb on the last row of the flare, working short rows and using st st instead of double moss st pattern. You will start with a k (RS) row and end on the RS with a k row (working all wrapped sts for a smoother appearance).

These 2 panels and 2 flares comprise the pattern of the cape. Repeat the sequence, omitting all increases, a total of 5 times, ending with Flare 2. *Begin right-hand side of cape.* Work Panel 2 once, then repeat the sequence of panels and flares in reverse (ie Flare 1, Panel 1, Flare 2, Panel 2) three more times. Work Flare 1 and Panel 1 once more, then work Flare 2, decreasing 1 st at the end of the last row as follows: Work 5 sts in moss pattern, k to last 2 sts (working wraps as you go), k2 tog (79 sts). Cont right-side neck edge decreases in Panel 2 as follows: dec 1 st at beg of each WS row and the end of every RS row for the next seven rows (72 sts). Work Flare 1. Finish with Panel 1, dec 1 st at the beg of each WS row and the end of every RS row for the next seven rows (65). Finish edge with 5 rows st as for set-up rows, dec 1 st at neck edge in first row worked. (64 sts). Cast off loosely (to match cast-on edge).

Front bands/neckband Using smaller needles, cast on 15 sts. Work in moss st until piece is equal to length of capelet at cast-on edge from bottom edge to beginning of increases. Begin shaping for lapels at neck edge as follows: Moss st to last st, kfb. Next row: kfb, moss st to end. Repeat these two rows, making incs at at one side of front band only until there are 33 sts. Place these sts on a holder and work a corresponding piece for other side. At shaped edge cast on 81 sts (or desired number to create neckband, remembering band should stretch slightly around the top of the capelet to prevent neck from gaping) then work moss st across the stitches on holder from shaped edge, corresponding with other side. Work 3 rows moss st across all stitches. Cast off loosely.

Finishing Using a flat seam, stitch bands to front side of garment evenly along front neck shapings and across back of neck, stretching slightly at neck. Weave in ends. Block lightly by steaming, avoiding flattening the stitch textures and 'pleats'. Trim any remaining ends. Sew on button at lapel and, on opposite lapel, crochet a loop to fit.





Red Centre spats

LIZ HAYWOOD

The concept for these spats was inspired by the editor's trip to the Alice Springs Beanie Festival last year. Woolly socks, jumpers, jeans and shoes may be perfect early on a cold winter morning, but by midafternoon, when the weather is likely to be warm and sunny, you'll feel overdressed. These spats, with their ankle frill and calf shaping, they are more than simple legwarmers but they still leave you free to wear your thongs (or even go barefoot if that's what you prefer). This yarn's wool/hemp blend seemed appropriate attire for the beach or the alternative Red Centre lifestyle, although if you wear them there you may wish to save yourself some trouble and dye them a bright colour—or the dust will do it for you!

Yarn Nundle Woollen Mill Hemp Wool (50% wool, 50% hemp, 185m/203.5yds; 100g/3.5oz) 3 (4) balls.

Needles and notions 1 set of four 4mm double-pointed needles; 1 larger needle for casting off; shirring elastic (optional).

Tension 22 sts and 24 rounds to 10 cm in both (K1, P2) rib and st st; 11 wpi.

Finished measurements 60 cm from ankle to thigh excluding frill, 28 (30.5) cm/10 (11") at the ankle. Smaller size is pictured.

Notes The spats are knitted in the round from the ankle up and increase up the back knit stitch ridge in a forked 'tree' formation. The clusters are knitted randomly, or you can leave them out if you prefer. As you knit, periodically try them on to determine the best length for you. The pattern gives an option for working these as knee-high spats rather than thigh-high; for this smaller version you will need only two balls of yarn for either size.

Cluster Working very loosely (k1, yo) 3 times, k1 all into the same stitch, making 7 stitches out of one. On the next round, knit these 7 sts tog. Clusters are worked randomly, with placement as you see fit. Keep in mind that extra clusters may mean you'll need extra yarn.

Ankle frill Cast on 154 (176) sts and join for knitting in the round.

Rounds 1-4: (p3, k8) to end

Round 5: (p3, ssk, k1, k2tog) to end

Round 6: (p3, k6) to end

Round 7: (p3, ssk, k2, k2tog) to end

Round 8: (p3, k4) to end

Round 9: (p3, ssk, k2tog) to end

Round 10: (p3, k2) to end

Round 11: (p3, k2tog) to end

Round 12: (p3, k1) to end

Round 13: (p2, k2tog) to end

Round 14: (p2, k1) to end [42 (48) sts total]

Leg Begin working p2, k1 ribbing in rounds, randomly working clusters into selected knit stitches. *Note:* Work all non-clustered k sts tbl. Work all purl sts in the usual way. *Rounds 1-24:* Work ribbing with clusters for 10 cm.

Begin calf shaping *Rounds 25-49:* Continuing to work ribbing with clusters as desired, work increase rounds as follows: kfb, work to last k st, kfb. Inc 2 sts as set every fourth

round twice, and then every second round until there are 66 (72) sts. The last k st now becomes the centre back of the garment and forms the ridge from which all the increases grow.

Rounds 50-72: Work ribbing and clusters with no shaping until garment is approximately 30 cm long from beginning of ribbing. *Option:* for knee-high spats, continue for 5 cm more, then cast off very loosely in rib. *Rounds 73-96:* Continue in ribbing, working fewer clusters.

(Example shown has 15 clusters in this section.)

Thigh increases *Rounds 97-120:* Continue working in ribbing without clusters. Work increase rounds as before, increasing 2 sts every 4th round six times [78 (84) sts]. Before working further, slip sts to waste yarn and try on spats to check length to see if you need the last 10 cm.

Rounds 121-144: If more length is required, work rib without clusters.

Cast off extremely loosely, using a larger size needle. The cast off edge shouldn't be any tighter than the rest of the knitting. Sew in ends. To help your spats stay up, sew in shirring elastic if desired. (See *Stitch Guide* for more information.)



Ruffle wraparound vest

Liz Hayward

This garter-stitch top is knitted in one piece from the bottom up. A silk tie complements the ruffled front, yet it's not too elaborate for day-to-day wear.

Yarn Cleckheaton Studio Mohair 8ply (50% mohair, 50% acrylic; 160m/176 yds; 50 g/1.75 oz) 6 (6, 7, 8, 8 balls) Colour 20 (aubergine).

Needles and notions 1 pair 4 mm/US 6 straight needles (or 1 circular); 2 stitch markers; 30 cm by 12 cm fabric for ties OR 2.4 (2.5, 2.6, 2.7, 2.8) m of 3.5 cm wide ribbon. We used silk fabric.

Tension 19 sts and 34 rows to 10 cm/4 in: in garter stitch; 11 wpi.

Finished measurements 87 (92, 97, 102, 107) cm/34 (36, 38, 40, 42) bust; 71 (77, 82, 87, 92) cm/28 (30, 32, 34, 36) waist (excluding 7.5 cm/3" wrapover)

Notes Entire top is knitted in garter stitch. Slip the first stitch of each row. To make it easier to distinguish the RS from the WS, tie a piece of scrap yarn to the RS as you begin working.

Cast on 256 (271, 287, 301, 312) sts. K back and forth until work measures 6.5 (6.5, 6.5, 9, 9) cm, ending on a WS row. Next row: sl 1 (k3, k2tog) to end, k0 (0, 1, 0, 1) [205 (217, 230, 240, 250) sts rem]. Continue knitting until work measures 13 (13, 13, 15.5, 15.5) cm from cast on edge, ending with a WS row. Next row: sl 1, k 2 (3, 2, 2, 2), k2tog, (k3, k2tog) k0 (1, 0, 0, 0) [164 (174, 184, 192, 200) sts rem]

K one row. Divide for left-hand side slit for ribbon ties: k across 48 (51, 54, 56, 58) sts and cont working back and forth on these sts until total length from cast-on edge measures 16.5 (16.5, 16.5, 19, 19) cm. Finish on a RS row (ensuring slit for ribbon is on left side of garment) and break off yarn. Place sts on a holder.

Join yarn to the remaining 116 (123, 130, 136, 142) sts and k back and forth until it is the same length as the first side, finishing on a RS row. Place all the stitches onto the same needle again. K 2.5 cm more, ending on a WS row. Place a marker 13 (13, 13, 15.5, 15.5) cm up from the hem to indicate the waistline.

Body Divide stitches with markers for fronts and back as follows: [48 (51, 54, 56, 58) sts, pm, 68 (72, 76, 80, 84) sts, pm, 48 (51, 54, 56, 58) sts. *Row 1* (right side) Shaping row: Sl 1, k2tog, k to marker, m1, k to marker, m1, k to last 3 sts, k2tog, k1. *Rows 2-4*: k. Repeat Rows 1-4 twelve times (24 sts inc at sides, 24 sts dec at centre front). You are increasing at the sides to shape for the bust, and decreasing at the centre fronts for the wraparound. Piece should

measure 20 cm from waist when laid out flat, ending on a WS row. [164 (174, 184, 192, 200) total sts]

Divide for armholes Next row (RS): sl 1, k2tog, k35 (38, 40, 42, 44) (right front), cast off 4 (4, 5, 6, 6), k 80 (84, 88, 90, 94) (back), cast off 4 (4, 5, 6, 6), k35 (38, 40, 42, 44) (left front), k2tog, k1. [37-80-37 (40-84-40,

42-88-42, 44-90-44, 46-94-46) sts total.] Leave the ball of yarn joined onto the left front. **Left front** *Row 1* (WS): k. *Row 2*: cast off 2 sts at beginning of row, knit to end. *Row 3*: k. *Row 4*: cast off 1 st at beginning of row, knit to last 3st, k2tog, k1. *Rows 5-7*: k. *Row 8*: k to last 3 sts, k2tog, k1. Repeat Rows 5-8 until 19 (20, 21, 22, 23) sts remain.

Shape left shoulder (WS): k10, turn, k back. Cast off. **Right front** Join yarn at armhole edge. *Row 1* (WS): cast off 2 sts at beginning of row, k to end. *Row 2*: k. *Row 3*: cast off 1 st at beginning of row, k to end. *Row 4*: sl 1, k2tog, k to end. *Rows 5-7*: k. Repeat Rows 4-7 until 19 (20, 21, 22, 23) sts rem and right front is the same length as left front. **Shape right shoulder** (RS): k10, turn, k back. Cast off.

Back With WS facing, join yarn to armhole edge. *Row 1* (WS): k. *Rows 2-3*: cast off 4 sts at beginning of row, k to end. *Rows 4-5*: cast off 2 sts at beginning of row, k to end. *Rows 6-9*: cast off 1 st at beginning of row [66 (68, 72, 74, 78) sts]. K back and forth until work measures the same length as the fronts. Finish with a RS row. **Shape back neck and shoulders**: cast off 19 (20, 21, 22, 23) sts, k next 28 (28, 30, 30, 32) sts and place them on a holder; then cast off remaining 19 (20, 21, 22, 23) sts.

Front flounce Using a flat seam, sew the shoulders together with RS facing. With RS facing, pick up and k 99 (100, 101, 106, 107) sts along right front, k the 28 (28, 30, 30, 32) back neck sts, then pick up and k another 99 (100, 101, 106, 107) sts along the left front. K one row. Next row (RS): (k2, m1) to end. K one row. Next row: (k4, m1) to end. K 5 rows. With RS facing, cast off.

Fabric ties The top tie (right-hand side) is 1.3 (1.35, 1.4, 1.45, 1.5) m; the underneath tie (left-hand side) is 1.1 (1.15, 1.2, 1.25, 1.3) m. Cut 3 strips of fabric each 9 cm wide (7 cm+2 cm seam allowances). Join where necessary to make two ties of the required length. Fold strips lengthways with RS together and sew with a 1 cm seam. Sew across one of the short ends. Press the seam open with an iron before you turn the ties. Press ties flat after turning to right side. Attach each tie to WS of flounce at picked up edge. **Options:** You can also make them matching ribbon or knit ties from the same or a coordinating yarn.







Piha vest

MEL CLARK

I love to wear a vest in winter. Worn over a t-shirt, it keeps my body warm without overheating. It's the perfect garment for a walk through a windy city or along a beach like Piha, one of my favorite spots on Auckland's wild West Coast.

Yarn Pear Tree Australia merino 8 ply (100% merino wool; 196 m/212 yds; 100 g/3.5 oz), 6 (6, 6) hanks in Robins Egg

Needles and notions 3.75 mm/US 5 needles (40 cm circular, 90 cm circular and 1 pair straight); 4.5 mm/US 7 needles (90 cm circular and 1 pair straight), stitch holders, stitch marker, eight 1.5 cm buttons

Finished measurements chest: 90 (100, 110) cm; neck to hem 65 cm for all sizes. Size shown: 100 cm chest

Tension 20.5 sts and 26 rows to 10 cm/4" in slip-stitch pattern on 4.5 mm needles; 18 sts and 20 rows to 10 cm on 4.5 mm needles in st st; 11 wpi.

Slip-stitch pattern: multiple of 5 sts + 4

Row 1 (RS): *K4, slip 1; rep from * to last 4 sts, k4

Row 2: Purl

Pattern notes This vest is knitted in one piece to the armholes. The shoulder shaping and ruched collar are worked with short rows and wrapped stitches. The pockets have vertical openings and linings worked in st st.

For information on wrapping stitches, see *Stitch Guide*.

Pocket lining [make 2] With larger needles, cast on 25 (30, 30) sts. Work in st st for 5 cm, ending with a purl row. Place sts on a holder. **Body** With smaller 90 cm needles, cast on 189 (209, 229) sts. Work k1, p1 rib as follows, noting to work knit sts tbl on the first repeat of Row 1.

Row 1: K1, *p1, k1; rep from * to end.

Row 2: P1, *k1, p1; rep from * to end.

Rep Rows 1–2 for 2 cm, ending with a WS row.

Buttonhole row: K1, p1, k1, yo, k2tog, *p1, k1; rep from * to end. Cont until ribbing measures 10 cm. Rep buttonhole row. Cont until ribbing measures 12 cm, ending with Row 2. **Next row (RS):** Work 7 sts in rib; place these sts on a holder. K to last 7 sts, increasing 4 (4, 4) sts evenly across row; turn, placing last 7 sts on a holder. [179 (199, 219) sts] on needle + 7 sts on hold at each end for front placket = 193 (213, 233) sts.] Purl 1 row. Change to larger circular needles. Work in slip-stitch pattern for 5 cm ending with Row 2.

Divide for pocket openings Continuing in pattern (using longer straight needles if desired to avoid stretching stitches), work 14 cm on first 29 (34, 34) sts only, ending on a WS row. Place these sts on a holder. Break yarn. Next, work pocket linings in st st together with body sts in slip-stitch pattern as follows. Transfer 25 (30, 30) sts from one pocket lining onto main needle, K 25 (30, 30) sts, work 121 (131, 151) sts in pattern, and place last 29 (34, 34) sts on a holder for left pocket front. K 25 (30, 30) sts of second pocket lining from holder onto main needle [171 (191, 211) sts]. Work 14 cm on these sts as set, ending with a WS row. Leave these sts

on the needle. With RS facing, transfer held left pocket front sts onto larger straight needle, and work 14 cm in pattern on these 29 (34, 34) sts only, ending with a WS row.

Transfer right pocket lining sts to a holder. Next, transfer right pocket front sts back to main needle. Work right pocket front sts and body sts in pattern. Transfer left pocket lining sts to a holder. Work 29 (34, 34) left pocket front sts in pattern [179 (199, 219) sts

on needle]. Continue to work in pattern on these sts until piece measures 50 cm from cast-on edge, ending with a WS row. (Make adjustments to final garment size if desired by lengthening or shortening here.)

Right front armhole and neck shaping Change to st st. With RS facing, k 43 (48, 53) sts, turn. Leave remaining 136 (151, 166) body sts on circular needle and continue on larger straight needles. Next row: cast off 4 (4, 6) sts, purl to end. Continue in st st, decreasing 1 st at armhole edge on next 4 (5, 8) rows [35 (39, 39) sts]. Work until armhole measures 5 cm. **Shape neck (RS):** cast off 3 sts at beg of row. Dec 1 st at neck edge on alt rows 3 times then every 4th row 5 times [24 (28, 28) sts]. Work straight until armhole measures 18 cm, ending with a WS row. **Shape shoulder (RS):** knit 16 (18, 18) sts, wrap, turn, purl to end. Next row: k 8 (8, 8) sts, wrap, turn, purl to end. Leave sts on a holder.

Left front armhole and neck shaping Rejoin yarn to remaining body sts, RS facing. Work 93 (103, 113) sts in pattern. Leave these sts on circular needle. Continue in st st on larger straight needle. Cast off 4 (4, 6) sts, k to end. Work armhole and neck shaping to match right front. Work straight until armhole measures 18 cm, ending with a RS row. **Shape shoulder (WS):** purl 16 (18, 18) sts, wrap, turn, knit to end. Next row: p 8 sts, wrap, and turn, k to end. Leave sts on a holder.

Back Rejoin yarn to remaining 93 (103, 113) sts on holder, WS facing. Continuing in pattern, cast off 4 (4, 6) sts at beg of next 2 rows. Dec 1 st at each end of next 7 (5, 8) rows [71 (85, 85) sts]. Work straight until armhole measures 17 cm, ending with a WS row. **Shape right back shoulder (RS):** Work in pattern 25 (29, 29) sts, turn. **Next row:** cast off 1 st, p 15 (17, 17), wrap, turn, work in pattern to cast-off st, turn. **Next row:** p 8 sts, wrap, turn, work in patt to end. Leave these 24 (28, 28) sts on a holder. Rejoin yarn to remaining back sts, RS facing. Cast off 21 (27, 27) sts, work in pattern to end. **Shape left back shoulder:** p 1 row. Cast off 1 st, work 15 (17, 17) sts in pattern, wrap, turn, P to end. Work 8 sts in pattern, wrap, turn, P to end. Place (24, 28, 28) sts on holder. Join shoulders using three-needle cast off, with wrong sides facing and the seam on the outside.

Collar Beginning at right front neck, with RS facing, use smaller 90 cm needle to pick up and knit 38 sts up right front neck, 38 along back neck, and 38 along left front neck (114 sts). P 1 row. Next row: * K1, m1; rep from * to last st, k1. (227 sts) **Shape collar:** **Row 1:** P to last 2 sts, wrap, turn.

Row 2: K to last 2 sts, wrap, turn.

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Row 3: P to last 3 sts, wrap, turn.

Row 4: K to last 3 sts, wrap, turn.

Row 5: P to last 5 sts, wrap, turn.

Row 6: K to last 5 sts, wrap, turn.

Continue to shape collar in this way, inc the number of sts before the wrap by 2 every two rows, the last wrap row being k to last 17 sts, wrap, turn. P 1 row. Cast off as follows: k2 tog, *k2tog, cast off 1; rep from * to last st, k1, fasten off.

Left front placket With RS facing, transfer 7 sts from holder to smallest straight needle. Work in k1, p1 rib, slipping first st of each row until placket measures about 78 cm or desired length. *Note:* finished placket should be shorter than final length so it can be slightly stretched as it is sewn to left front and collar edge, ending at mid-back collar. Cast off.

Right front placket Work as for left front placket, making a further 8 buttonholes and working each 8 cm from the last.

Buttonhole row (RS): k1, p1, k1, yo, k2tog, p1, k1.

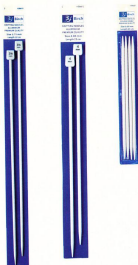
Sew plackets to left and right fronts, stretching slightly. Join at back neck. Sew buttons in place.

Finishing With RS facing, transfer each set of pocket lining sts in turn from holder to larger straight needle, RS facing. Work 2 rows st st. Cast off. Pocket edge With smaller straight needles and RS facing, pick up and knit 31 sts along vertical edge of pocket opening. Work 5 rows k1, p1 rib, beg first row with a p1. Cast off. Sew each pocket lining in place on WS of garment, stitching lightly to avoid a seam line on fronts. **Armhole edging** Using smallest circular needle, with RS facing, beginning at underarm, pick up and knit 88 sts evenly around armhole. Place a marker for beg of round. Work 6 rounds of k1, p1 rib. Cast off. Weave in ends.

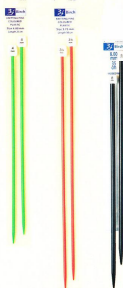


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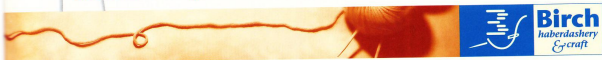


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The thinking man's jumper

SARAH GOLDER

This comfortable jumper can go from the (casual) office to the pub. The slightly dropped shoulders and underarm gussets make it roomy and easy to wear over a shirt. A few purl stitches and fully fashioned shaping add a little interest for the knitter but not too much to put off the wearer. We really think men will wear this one (hence the name).

Yarn Te Awa Natural Wools Hunky Hank (100% Wool, 200g/7oz, 384m/418yds) 4 (4, 4, 5, 5) hanks in Natural Steel, shade N 893
Needles and notions 3.25mm/US 3 needles and 4mm/US 6 straight needles, 3.25mm/US 3 circular needle or dpns for neck, 2 stitch holders, tapestry needle for sewing up
Tension 20 sts and 27 rows to 10 cm in st st; g wpi
Finished measurements (includes 15 cm ease) Chest: 105 (115, 125, 135, 145) cm/41.5 (45.5, 49.5, 53.5, 57.5)"; Length 70 (72, 74, 75, 77) cm/27.5 (28.5, 29.25, 29.5, 30.5)"; sleeve length 45 (47, 49, 50, 52) cm/17.75 (18.75, 19.5, 19.75, 20.5)"

Back Using 3.25 mm needles, cast on 106 (118, 126, 138, 146) sts. *Row 1:* *k2, p2. Rep from * to last 2 sts, k2. *Row 2:* *p2, k2. Rep from * to last 2 sts, p2. Repeat the last two rows for 8cm, ending on a Row 2. Change to larger needles and p the next 2 rows, k 1 row, then p the next 3 rows, thus creating 2 purl ridges. Continue in st st until piece measures 41 (43, 44, 45) cm, ending on a p row. **Shape underarm gusset** *Row 1:* k3, p2, k1, m1, k to last 6 sts, m1, k1, p2, k3. *Row 2:* p3, k2, p to last 5 sts, k2 p3. Repeat these two rows 5 more times. [118 (130, 138, 150, 158) sts]. **Shape armhole** Cast off 10 (11, 10, 11, 10) sts knitwise, k to last 5 sts, p2, k3. Cast off 10 (11, 10, 11, 10) sts purlwise, p to end. [98 (108, 118, 128, 138) sts]. *Next row:* k3, p2, ssk, k to last 7 sts, k2tog, p2, k3. *Next row:* p3, k2, p to last 5 sts, k2, p3. Repeat the last 2 rows 5 (5, 6, 6, 7) times. [86 (96, 104, 114, 122) sts]. Continue without shaping until back measures 69 (71, 73, 74, 76) cm from cast on edge. **Shape shoulders** Cast off 10 (11, 12, 14, 15) sts at the beg of the next 4 rows. Cast off 8 (10, 11, 11, 12) sts at beg of next 2 rows. Place rem 30 (32, 34, 36, 38) sts on a holder.

Front Work as for back to 7 (7, 7, 8, 8) cm less than where shoulder shaping begins. **Shape neck** K28 (32, 35, 40, 50), k2tog, p2, k3, turn. P3, k2, p to end. Continue on these sts for left-hand side of neck. K to last 7 sts, k2tog, p2, k3. Repeat the last 2 rows until 28 (32, 35, 39, 42) sts remain. Work in st st without shaping until left-hand side of neck measures the same as the back at shoulder shaping, ending on a WS row. **Shape left shoulder** Cast off 10 (11, 12, 14, 15) sts, k to end. Purl to end. Repeat the last 2 rows. Cast off 8 (10, 11, 11, 12) sts. Fasten off.

Put the next 16 (18, 20, 18, 22) sts on a holder. Join yarn at the neck edge of the left hand side. *Next row:* K3, p2, ssk, k to end. *Next row:* P to last 5 sts, k2, p3. Repeat the last 2 rows until 28 (32, 35, 39, 42) sts remain. Work in st st

without shaping until right-hand side of neck measures the same as the back at shoulder shaping, ending on a RS row. **Shape right shoulder** Cast off 10 (11, 12, 14, 15), p to end. Knit to end. Repeat the last 2 rows. Cast off 8 (10, 11, 11, 12). Fasten off.

Sleeves Using smaller needles, cast on 58 (62, 62, 66, 66) sts. *Row 1:* *k2, p2. Rep from * to last 2 sts, k2. *Row 2:* *p2, k2. Rep from * to last 2 sts, p2. Repeat the last two rows for 8 cm, ending on a Row 2. Change to larger needles and p the next 2 rows, k 1 row, then p the next 3 rows, thus creating 2 purl ridges. **Begin shaping** *Row 1:* k3, p2, k1, m1, k to last 6 sts, m1, k1, p2, k3. *Row 2:* p3, k2, p to last 5 sts, k2, p3. *Row 3:* k3, p2, k to last 5 sts, p2, k3. *Row 4:* p3, k2, p to last 5 sts, k2, p3. Repeat the last 4 rows until there are 96 (96, 104, 104, 108) sts. Continue without shaping, maintaining purl troughs, until sleeve measures 40 (42, 44, 45, 47) cm. **Shape underarm gusset** *Row 1:* k3, p2, k1, m1, k to last 6 sts, m1, k1, p2, k3. *Row 2:* p3, k2, p to last 5 sts, k2, p3. Repeat these two rows 5 more times. [108 (108, 116, 116, 120) sts]. **Sleeve cap** Cast off 10 (11, 10, 11, 10) sts knitwise, k to last 5 sts, p2, k3. Cast off 10 (11, 10, 11, 10) sts purlwise, p to end. [88 (86, 96, 94, 100) sts]. *Next row:* k3, p2, ssk, k to last 7 sts, k2tog, p2, k3. *Next row:* p3, k2, p to last 5 sts, k2, p3. Repeat the last 2 rows 5 (5, 6, 6, 7) times. [76 (74, 82, 80, 84) sts]. *Next row:* ssk, k to last 2 sts, k2tog [74 (72, 80, 78, 82) sts]. *Next row:* purl. *Next row:* cast off 4 knitwise, k to last 2 sts, k2tog. *Next row:* cast off 4 purlwise, p to last 2 sts, p2tog. Repeat the last 2 rows 2 more times [44 (42, 50, 48, 52) sts]. Cast off remaining sts.

Finishing Block pieces to correct measurements. Join shoulder seams using fake grafting. **Neck** (*worked in the round*) Using smaller needle (circular or double-pointed), pick up and knit 17 (17, 17, 21, 22) sts down the left side of the neck, knit across the 16 (18, 20, 18, 22) sts on the front holder, pick up and knit 17 (17, 17, 21, 22) sts up the right side of the neck, knit across the 30 (32, 34, 36, 38) sts on the back holder [80 (84, 88, 96, 104) sts]. Purl one round. Work in k2, p2 rib for 4 cm. Cast off in rib. Fold the neckband in half and stitch very loosely to the inside of the row where the neck sts were picked up. Pin sleeves in place and sew in using mattress stitch. Join side and sleeve seams using mattress stitch. Sew in loose ends.







Long cabled cardie coat

SUSANA DEPETRIS

This oversized cardigan is designed to show off the rustic quality of a chunky hand spun yarn and accentuated by the timber and leather fastenings. It's also easy and very quick to knit.

Yarn Wool Connection Hand Spun 29 (100% pure new wool, hand spun and hand dyed; 100 g/3.5 oz; 50 m/55 yds), 13 (14, 15) skeins in Colour N19 (dusty pink)

Needles and notions 1 pair 15 mm needles or size required to achieve correct tension, large cable needle or 1 dpn in similar size; stitch holders; 50 cm leather cord; 3 wooden toggles; 3 safety pins

Tension 7 sts and 9 rows to 10 cm in stocking stitch; 5 wpi

Finished measurements 104 (114, 126) cm bodice, 84 cm back-neck length for all sizes

Notes This cardigan is worked in stocking stitch for the arms and back. The fronts have cable panels on a background of reverse stocking stitch, with moss stitch patterning forming plackets.

C6B or C6F Sl 3 sts to cable needle, hold to back or front (as indicated by B or F), k 3 sts from left needle, k 3 sts from cable needle.

Make 1 st purllwise (mpw) increases are done with the strand increase method (pick up strand between sts from the front and purll).

Welt pattern Row 1: K. Row 2: P. Row 3: P. Row 4: K. Repeat as directed in pattern

Back Cast on 38 (42, 46) sts. Work 16 rows in welt pattern. Cont in st st until back measures 84 cm, ending on a WS row. Place 14 (16, 18) sts on stitch holder, cast off 10 sts, place remaining 14 (16, 18) on stitch holder.

Front left Cast on 24 (26, 28) sts. Work 16 rows in welt pattern. Start cable pattern:

Row 1 (RS): p5 (7, 9), k12, p4, k1, p1, k1

Row 2: k1, p1, k1, k4, p12, k5 (7, 9).

Row 3: As for Row 1.

Row 4: As for Row 2.

Row 5: p5 (7, 9), c6b, c6f, p4, k1, p1, k1.

Row 6: As for Row 2.

Repeat Rows 1 to 6 a total of 7 times (until garment measures approx. 51 cm).

Neck shaping

Row 1 (dec): p3 (5, 7), p2tog, k12, m1pw, p2, p2tog, k1, p1, k1 [23 (25, 27) sts].

Row 2: k1, p1, k5, p12, k4 (6, 8).

Row 3: p2 (4, 6), p2tog, k12, m1pw, p2, p2tog, k1, p1, k1.

Row 4: k1, p1, k5, p12, k3 (5, 7).

Row 5: p1 (3, 5), p2tog, c6B, c6F, m1pw, p2, p2tog, k1, p1, k1 [21 (23, 25) sts].

Row 6: k1, p1, k5, p12, k2 (4, 6).

Row 7: p0 (2, 4), p2tog, k12, m1pw, p2, p2tog, k1, p1, k1.

Row 8: k1, p1, k5, p12, k1 (3, 5).

Row 9: p1 (3, 5), k12p2, p2tog, k1, p1, k1.

Row 10: k1, p1, k4, p12, k1 (3, 5).

Row 11: p1 (3, 5), c6b, c6f, p1, p2tog, k1, p1, k1 [18 (20, 22) sts].

Row 12: k1, p1, k3, p12, k1 (3, 5).

Row 13: p1 (3, 5), k12, p2tog, k1, p1, k1.

Row 14: k1, p1, k2, p12, k1 (3, 5).

Row 15: p1 (3, 5), k12, k2tog, p1, k1.

Row 16: k1, p1, k1, p12, k1 (3, 5).

Row 17: p1 (3, 5), c6b, c6f, k1, p1, k1.

Row 18: as for Row 16.

Row 19: p1 (3, 5), k12, k1, p1, k1.

Row 20: as for Row 16.

Row 21: as for Row 19 [16 (18, 20) sts remaining].

Continue in pattern without shaping, working cable sts every 6th row, until front measures 84 cm. K1, p1, place next 14 (16, 18) sts on a holder. Continue to work 2 neck band sts in moss st (k1 p1) as set for a further 7cm and then leave the two sts on a safety pin. Work front right as for left, reversing cable position and shaping. Note the cable itself does not change, so the first row of the right front (after the welt) would read as follows: k1, p1, k1, p4, k12, p5 (7, 9).

Sleeves Worked from cuffs up. Cast on 25 (26, 28) sts. Work 16 rows in welt pattern. Next and every 4th row: k2, m1, k2 to last 2 sts, m1, k2. Cont as set until there are 37 (38, 40) sts. Continue in st st without shaping until sleeve measures 43 (45, 45) cm. Cast off.

Finishing Use a safety pin instead of a sewing needle to make sewing with this thick yarn easier. Graft back and front at shoulders, marking the graft line if necessary with pin or contrasting yarn for joining sleeves later. Graft the ends of neck band and sew band to the back using a side-to-side stitch. Join sleeves, aligning centre of sleeves with shoulder seam marker. Join side and arm seams using mattress stitch. Place toggles in desired position and secure to the yarn with leather cord.



Tie and kerchief skirt

SARAH GOLDER

Made of components that resemble a man's tie and a ladylike kerchief, this elegant skirt combines a tailored look with a delicate, feminine trim. Worked in fine supersoft hand-dyed merino, it has a lovely drape without too much weight.

Yarn The Knittery Handpainted Merino 4ply (100% merino wool, 100g/3.5oz, 450m/495yds) 4 skeins in Chocolate (Colour A) and 1 skein in Passionfruit (Colour B).

Needles and notions 3.5mm/US E/4 and 3 mm/US D/3 crochet hooks; 4 m shirring elastic in black; needle for sewing up

Tension 19 trs and 11 rows to 10 cm. Kerchief square should measure 8 cm square after 4 rounds (gently stretched) and 9.5 cm square when blocked; 16 wpi.

Finished measurements 110 (120, 130, 140) cm circumference at top of skirt without elastic. Measure your circumference at the widest part of your hips/thighs and add a couple of cms to work out which size to make.

Notes 6 skirt pieces are made and then 6 kerchief pieces. All the pieces are then sewn together, with a small band worked around the top. Elastic is sewn in to ensure a good fit.

Cluster *yarn over hook twice, insert hook into st, yo, pull to front of work (yo, draw through 2 loops) twice. Rep from * 3 times, yo, draw through all loops on hook.

Dec *yo, insert hook in next st, pull to front of work, yo, draw through 2 loops. Rep from *. Yo, draw through all loops on hook. 1 stitch decreased.

Skirt piece (make 6 in Colour A) Foundation chain: using 3.5mm hook, make 37 (41, 43, 45) ch.

Row 1: miss 3ch, tr into each ch to end [35 (39, 41, 43) trs, inc turning ch], turn.

Row 2: 1dc into first st, 1ch (this makes a neat turning ch and counts as a tr), tr in each st to end, turn.

Rows 3–5: Repeat Row 2.

Row 6: 1dc into first st, 1ch, tr in next 16 (18, 19, 20) trs, 3 trs in next tr (the centre st), tr in next, 17 (19, 20, 21) trs, turn.

Row 7: 1dc into first st, 1ch, tr in each tr to end, turn.

Repeat Rows 6 and 7, working 3tr into the centre st, 3 (3, 4, 5) more times [43 (47, 51, 55) trs]. **Next row:** 1dc into first st, 1ch, tr in next 19 (21, 23, 24) trs, 2tr in next tr, cluster in next tr (the centre st), 2tr in next tr, tr in next 20 (22, 24, 25) trs, turn. **Next row:** tr in each tr and the top of the cluster to end, turn. Repeat the last 2 rows, working a cluster in the centre st and 2trs on either side of the cluster, 13 (14, 15, 15) times

turn. Repeat the last 2 rows working a cluster in the centre st and 2trs on either side of the cluster 7 times, then first of these rows once [21 (27, 33, 37) sts remaining]. Fasten off.

Kerchief Worked in rounds (make 6 in Colour B). Using 3.5mm hook, 8 ch, join with a sl st to form a ring. **Round 1:** 3ch, 2tr into ring, *4ch, 3tr into ring. Rep from * twice, 4ch, sl st into beg of rnd.

Round 2: *6ch, sk 1 tr, sl into next tr, 6ch, dc into 4ch sp, 6ch, sl into next tr. Rep from * to beg of rnd, sl into first ch of round.

Round 3: sl over first 2ch, 3ch, 2tr into 6ch sp, *2ch, dc into 6ch sp, 8ch, dc into 6ch sp, 2ch, 3tr in 6ch sp. Rep from * twice, 2ch, dc into 6ch sp, 8ch, dc into 6ch sp, 2ch, sl into top of 3ch at beg of rnd.

Round 4: 5ch, *sk 1 tr, sl into next tr, 5ch, (3tr, 4ch, 3tr) into 8ch loop, 5ch, sl into next tr, 5ch. Rep from * twice, sk 1 tr, sl into next tr, 5ch, (3tr, 4ch, 3tr) into 8ch loop, 5ch, sl into first ch of rnd. *Check tension at this point:* lay the piece flat; it should be 8cm square when gently stretched.

Round 5: sl over first 2ch, 3ch, 2tr into 5ch sp, 3tr into next 5ch sp, 3ch, (3tr, 1ch, 3tr) in 4ch sp, 3ch, *3tr in each of next three 5ch spaces, 3ch, (3tr, 1ch, 3tr) in 4ch sp, 3ch. Rep from * twice, 3tr in next 5ch sp, sl into top of 3ch at beg of rnd.

Round 6: 3ch, tr in each of next 5 trs, 3tr in 3ch sp, htr in each of next 3 trs, 2ch, htr in each of next 3 trs, *3tr in 3ch sp,

1tr in each of next 9 trs, 3trs in 3ch sp, htr in each of next 3 trs, 2 ch, htr in each of next 3 trs. Rep from * twice, 3tr in 3ch sp, tr in each of next 3 trs, sl into top of 3ch at beg of rnd.

Round 7: sl over 2 trs, 6ch, sk 3 trs, dc between the next trs, 6ch, sk 3 trs, dc between the tr and the htr, 6ch, 2dc into 2ch sp, *6ch, sk 3 hrs, dc between the htr and the tr, (6ch, sk 3 tr, dc between trs) 4 times, 6ch, dc between tr and htr, 6ch, 2dc into 2ch sp. Rep from * twice, 6ch, sk 3 hrs, dc between htr and tr, (6ch, sk 3 trs, dc between trs) twice, 6ch, sl into first ch of rnd. **Round 8:** sl over 3ch, (6ch, dc into 6ch sp) twice, 10ch, dc into next [Cont. on page 56]







Gardenia scarf

KYLIE GUSSET

This delicately ruffled scarf rolls up like a flower, making a lovely way to present it as a gift.

Yarn Rainbow Wools Mushroom Roving (100% wool, 200g/7 oz), 1 hank undyed (MC); Madil Kid Seta (70% mohair/30% silk, 25g/3/4 oz; 210m/230 yds), 1 ball Pearl (406) (CC). *Note:*

you'll get several scarves out of these two quantities of yarn. **Needles and notions** 8 mm and 15 mm long circular needles, 1 each.

Tension (MC) 2 sts/1", 4 wpi, (CC) 4 sts/1", 22 wpi.

Finished measurements 140 cm/55" long, 12 cm/5" wide

Using long-tail method, MC and larger needles, cast on 100 sts. Work 4 rows st at beginning with a purl row. Change to smaller needles and CC. Kfb in every stitch across the next row (200 sts). Cont in st st for 8 rows, purling the next row. Change to MC and larger needles, k 1 row, and cast off.



Zig-zag purl scarf

KATIE GRADY

Many people profess a dislike for the purl stitch. This scarf uses a lot of them, with some abbreviations that may be unfamiliar. But the result, with long rippling stitch bars perfect for displaying a multicoloured handpainted yarn, is worth the effort—

especially when worked in luxurious cashmere.

Yarn Live 2 Knit Claudette (100% cashmere, 329 m/362 yds; 55 g/2 oz); 1 skein in Lilly Pilly

Needles and notions 1 pair each 4.5 mm and 5.5 mm needles

Tension 30 sts and 44 rows to 10 cm/4" in pattern.

Finished measurements 10.5 cm/4.25" wide, 185 cm/73" long

Notes A yarnover as worked before a purl st requires the yarn to be brought all the way around the needle.

Sl wyif Slip st purlwise with yarn in front

p2tog tbl purl two sts together through the back of the loops

Using smaller needles, cast on 32 sts. Begin working as follows.

Section A

Row 1 (RS): k1 (p1, sl2 wyif, p2tog, yo) six times, k1

Row 2 and all WS rows: purl all sts

Row 3: k1 (sl2 wyif, p2tog, yo, p1) six times, k1

Row 5: k1, sl1 wyif, p2tog, yo, p1, sl2 wyif five times, p2tog, yo, p1, sl1 wyif, yb, k1.

Row 7: k1 (p2tog, yo, p1, sl2 wyif) six times, yb, k1

Row 9: k1, p1, yo (p1, sl2 wyif, p2tog, yo) five times, p1, sl1 wyif, p2tog, k1

Row 10: p.

Repeat Section A five more times (60 rows total).

Section B:

Row 1: k1, (yo, p2tog tbl, sl2 wyif, p1) six times, k1

Row 2 and all WS rows: purl all sts

Row 3: k1 (p1, yo, p2tog tbl, sl2 wyif) six times, yb, k1

Row 5: k1, sl1 wyif (p1, yo, p2tog tbl, sl2 wyif) five times, p1, yo, p2tog tbl, sl1 wyif, yb, k1

Row 7: k1 (sl2 wyif, p1, yo, p2tog tbl) six times, k1

Row 9: k1, p1, sl2 wyif, p1, yo (p2tog tbl, sl2 wyif, p1, yo) four times, p2 tog tbl, sl 2, p2, k1.

Row 10: p.

Repeat Section B five more times (a total of 60 rows).

Repeat Sections A and B three more times each (i.e., working a total of 480 rows) or until scarf is as long as desired. Using larger needles, cast off as follows: *P2tog, return resulting st to left needle, rep from * until all stitches are bound off.

Finishing Wash and block scarf, pinning out where the sections change over to create its zig-zag shape.

Christiane collar

DITTE LARSEN

This luxurious, flowing collar is incredibly easy to knit and drapes beautifully over the shoulders on a chilly day. Use the leather lacing running through it to ruche the scarf up under your chin.

Yarn Rowan Felted Tweed

(50% merino wool/25% alpaca/25% viscose; 175 m/191 yds; 50 g/1.75 oz); 3 balls Col 152 (Watery)

Needles and notions One

4.5 mm circular needle, 80 cm long; 2 leather laces, each approximately 160 cm long; four leather flowers; and four large gold beads (or use ribbons and felt flowers if you prefer).

Tension 20 stitches and 38 rows to 10 cm/4" in garter stitch (but in this case near enough is good enough); 12 wpi.

Finished measurements 23 cm/9" wide, 140 cm/55" long (exclusive of ornamentation)

Notes The collar is knitted lengthwise; 1 garter stitch ridge = 2 knit rows.



Cast on 260 stitches. Knit 16 ridges (32 rows). Next row: k2tog across the entire length of the scarf (130 sts). Knit 9

more ridges (18 rows); on the last of these rows, kfb each stitch (260 stitches). Knit 16 more ridges (32 rows). Cast off and weave in ends. *End section:* along the short end of the collar, at the edge of the decrease rows, pick up and knit 10 sts. Knit 30 rows. *Next row:* ssk, k6, k2tog. Repeat this decrease row until only 2 sts rem. Cast off. Repeat for other end. (Note: if you're running short on yarn, knit fewer than 30 rows for each end section.) Weave in loose ends. Thread laces lengthwise through the collar, one through the increase row and one through the decrease row. Slide on flowers and beads, and securely knot the ends.

Christiane is featured in Ditte Larsen's newest book, 'Romantisk: Country Strik', with Inga Walløe Pantzau (Copenhagen: Politikens Forlagshus A/S, 2006). We are grateful to Ditte for allowing us to reproduce it here for English-speaking knitters!



Shoulder scarf

JUDITH AVERY

A quick project using a beautiful two-stranded luxury yarn, this 'scarf' can wrap around the shoulders or nestle around the neck like a cowl.

Yarn Fiesta La Boheme (64% brushed kid mohair, 28% wool, 8% nylon; 132m/145 yds; 112 g/4 oz), 1 hank (MC); 8 ply

wool in a coordinating shade, 1 ball (CC).

Needles and notions 1 pair 10 mm/US 15 straight needles, large crochet hook, large blunt needle.

Tension 10 sts and 15 rows to 10 cm/4" in garter st.

Finished measurements: 86 cm/34" around at top edge; 108 cm/42.75" around at lower edge.

Pattern notes This wrap is worked side to side with short rows to create a gently flared shape that hugs the shoulders. Try using a crochet hook to work the three-needle cast off.

Make loop (ML) K 1 st but leave it on left needle; bring yarn forward between needles and around your left thumb, creating a loop of about 5 cm/2"; take yarn between needles again into usual position and knit the same st again, slipping it to right needle as usual. Put tip of left needle through fronts of 2 sts on right needle and k tog. See Stitch Guide.

Using crochet provisional method, cast on 30 sts. *K 2 rows MC, ML, turn. K 2 rows CC, ML, turn. K 2 rows MC, ML, turn. K 15 sts CC, turn, k 15 sts, ML. Repeat from * until work measures about 85 cm from cast-on edge. Pick up provisional cast-on sts and work a three-needle cast off or graft if preferred. Dampen piece and arrange to finished measurements, shaping looped fringe so that it will fall nicely. Weave in ends.

Reversible baby cable scarf

SARAH GOLDER

It's the same on both sides, it lies flat and you can make it any size you want. What more could you want in a scarf pattern?



Yarn Angel Touch Organic Fair Trade Baby Alpaca (100% naturally pigmented baby alpaca, 50 g/ 1.75 oz, 175 m/193 yds) 2 skeins in Medium Brown.

Needles and notions 1 pair 3.25 mm needles (or size appropriate to your yarn)

Tension 40 sts and 32 rows to 10 cm in pattern (or a medium to firm tension appropriate to your yarn); 15 wpi

Notes This pattern will work in a smooth yarn of any size. Keep the tension medium to firm to define cables.

Cast on a multiple of 4 sts.

Rows 1 and 2: *k2, p2. Rep from * to end.

Rows 3 and 4: *k2tog but leave sts on left needle, insert right needle into 1st st and knit it, sliding both sts off left needle, p2. Rep from * to end. Work these 4 rows until your scarf is desired length. Cast off in rib. Add a fringe if you like.

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Tie and kerchief skirt (from Page 52)

6ch sp, *6ch, dc into next 6ch sp) 6 times, 10ch, dc into next 6 ch sp. Rep from * twice, (6ch, dc into next 6ch sp) 3 times, 6ch, sl into first ch of rnd. *Round 9:* sl over 3ch, 4ch, dc into 6ch sp, 4ch, 5dc into 10ch loop, *(4ch, dc into 6ch sp) 6 times, 4ch, 5dc into 10ch loop. Rep from * twice, (4ch, dc into 6ch sp) 4 times, 4ch, sl into first ch of rnd. *Round 10:* 3ch, 4tr into 4ch sp, 1tr in dc, 4tr in 4ch sp, 1tr in each of next 2 dc, 3tr in next dc, 1tr in each of next 2 dc, *(4tr in 4ch sp, 1tr in dc) 6 times, 4tr in 4ch sp, 1tr in each of next 2 dc, 3tr in next dc, 1tr in each of next 2 dc. Rep from * twice, (4tr in 4ch sp, 1tr in dc) 4 times, 4tr in 4ch sp, sl into top of 3ch at beg of rnd. Fasten off. Block each of the kerchief squares by pinning out to the same measurement as the edge of the skirt piece along the decreased edge, then dampen with a spray bottle or steam iron.

Finishing Sew skirt pieces together along the longest edge of each piece. Sew kerchief squares to skirt pieces along the decreased edges using your preferred flat stitch. Join Colour A yarn to the top of the skirt at one of the seams. With RS facing and using 3mm hook, work a row of dc along the top edge of the skirt, working each dc between the trs. Sl into the first dc. *Next round:* 1ch, work 1dc into each dc, sl into first dc of the round. Repeat this round 5 more times. With RS facing, work a round of crab stitch (see Stitch Guide) into each dc. Cut shirring elastic into 3 even lengths and weave into top band of skirt along Rounds 2, 4 and crab stitch row. Draw up elastic to fit comfortably; tie off. Weave in loose ends.



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Earflap cap

(Pictured on Page 64)

Liz Haywood

Yarn Beige striped hat Filatura di Crosa 127 Print, (85m/93 syds, 50g/1.75oz); 1 (2) balls in colour 17 (beige stripe). Red hat Bendigo Woollen Mills Rustic 12 ply (100% pure wool; 270 m/297 yards; 200 g/7oz), 1 ball in red currant.

Needles and notions 5.5mm/US 9 double pointed needles, 1 pair 5.5 mm/US 9 straight needles

Tension 16 stitches per 10cm (4") over stocking stitch

Finished measurements 56cm/22" (59cm/23") head.

Notes MtL and MtR increases form earflap shaping. See Stitch Guide.

Cast on Using long needles and yarn of your choice, cast on 88 (92) sts on straight needles. Choose ribbed or garter stitch border (as follows) and work back and forth to start. **K2, P2 ribbed border** For medium, (RS) k1, (p2, k2) to last 3 sts, p2, k1. For large, (RS) p1 (k2, p2) to last 3 sts, k2, p1. *Note:* Work all k sts tbl; work p sts as usual. Work until border is 3cm deep (about 5-6 rounds). **Garter stitch border** Knit each row for 7 rows to form a 3cm garter stitch band.

Sides If you have made the ribbed border, ensure RS of work is facing when you begin. At this point, transfer work to dpns if working in the round; if continuing flat, purl every other row. *Row/Round 1:* k1, m1L, k15 (17), k2tog, ssk (left ear), k23, m1R, k2, m1L (front), k23, k2tog, ssk (right ear), k15 (17), m1R, k1 (back). Mark the increases and decreases with safety pins. *Row/Round 2:* k (or, if working flat, p). Repeat Rows/Rounds 1-2, keeping the increases and decreases in line, until hat measures about 5.5 cm at centre front from beginning of st st. Continue as set, omitting incs at front and back, working decs only at the sides until 60 sts remain.

Shape for crown *Row/Round 1:* k3, (k2tog, k4) 4 times, k6, (k2tog, k4) 4 times, k3. *Row/Round 2, 4, 6, 8:* k all sts (or, if

working flat, purl). *Row/Round 3:* k3, (k2tog, k3) 4 times, k6, (k2tog, k3) 4 times, k3. *Row/Round 5:* k3, (k2tog, k2) 4 times, k6, (k2tog, k2) 4 times, k3. *Row/Round 7:* k3, (k2tog, k1) 4 times, k6, (k2tog, k1) 4 times, k3. *Row/Round 9:* k1, (k2tog) 6 times, k2, (k2tog) 6 times, k1 (16 sts). K 4 sts, then graft the front 8 sts to the back 8 sts.

Finishing Sew up seams and weave in ends (Note if you have knitted on 2 needles, seam forms centre back of hat).



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Abbreviations used

*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpm(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (incs 1 st)
m	metre(s)
mm	make 1 (raised increase)
m1L, m1R	make 1 leaning left or right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
pssso	pass slipped stitch over
p2tog	purl two sts together
RS	right side
Sl, sl	slip
Sm, sm	slip marker
ssk	slip, slip, knit (decs 1 st; a left-leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
wpi	wraps per inch
WS	wrong side
yb	yarn back
yf	yarn forward
yo	yarn over. See also 'ym'
ym	yarn round needle; usually indicates a yo before a p st. Note the yarn must go fully around the needle.

Crochet stitches

We say autumn, you say fall.

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (tr tr)	double treble (dtr)
skip (sk)	skip (sk)

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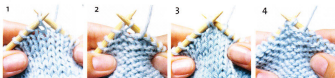
1) Knitted cast on Make a slip knot and place on the left needle. *Put the right needle through the stitch knitwise. Wrap the yarn clockwise around the right needle and draw through to the front. Place the loop on the right needle on to the left needle. Rep from *. **2) Cable cast on** Put 2 sts on left needle as in knitted cast-on. Continue as for knitted cast on, but instead of putting the right needle through the stitch, put the right needle between the last two stitches.



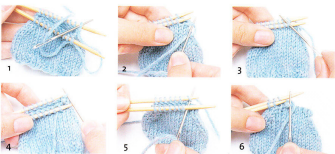
Backward loop cast on Form a loop with the working yarn over yarn coming from needle, slip it on to the right needle and tighten.

Slip, slip, knit (ssk) (left-leaning decrease) Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

Make 1 (right leaning) (M1R) Pick up the right-hand side of the stitch below the stitch you are about to work and knit into it. This will create a nearly invisible increase on the right of the stitch you are about to knit. **Make 1 (left leaning) (M1L)** Pick up the left-hand side of the stitch two rows below the one you have just knitted and knit into it. This will create a nearly invisible increase on the left of the stitch you have just knitted.



Working through the back of a loop (tbl) (1) **k tbl**: Put the needle through the back loop of the st as shown. (2) **p tbl**: put the needle through the back of the stitch from left to right. (3) **k2togtbl** Knit two stitches together by putting the right needle through the back loops of two stitches at once. (4) **p2togtbl** Purl 2 sts together by putting the right needle through the back loops of the two sts at the same time from left to right.



Grafting (Kitchener stitch) for stocking stitch Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together, work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2-5 until all sts have been worked.



To start a **sl st** (slip stitch) or **dc** (double crochet). (1) Insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



To make a **htr** (half-treble crochet) or a **tr** (treble crochet) (1) pick up the yarn with the hook. (2) Insert the hook into the next st, catch the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook; pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.



Provisional cast on (crochet) Using waste yarn, make a slip knot and put onto a crochet hook. With the hook in your right hand and the knitting needle in your left, tension the yarn in your left hand and keep working yarn behind the needle. "With hook, pick up yarn and pull through loop on hook. (You have cast on 1 st.) Keeping hook in front of the needle move the yarn around behind needle and repeat from " until you have cast on the number of sts required. Make a few extra ch and fasten off. Work main yarn into sts on needle. To expose the live stitches, undo the last st of the provisional chain, 'unzip' the chain and put live sts on a needle.



Short rows and wrapped stitches There are many ways of working wrapped sts, but the purpose is much the same: to prevent gaps from forming when working short rows (as in the Lone Heart Heel sock, Page 42). Here are a few tips for working with wraps. **Wrap and turn on short rows** On a knit row (1), yf, sl 1, yb. Return sl st to left-hand needle, turn and work back across without working wrapped st. (Photo 1 also shows two wrapped sts to the left of the st being wrapped.) On a purl row, yb, sl 1, yf, return sl st to left-hand needle, turn work and work back across without working wrapped st. **Working wrap with st on long rows** When working a knit row, (2) insert needle from below into the wrap and k wrap together with the st as directed. When working a purl row, insert needle from top into the wrap and p together with the st as directed. Some patterns may instruct you to work double wraps rather than knit the wraps. In this case, wrap the st prior to turning your work. (3) Shows a st being wrapped a second time.

Three-needle cast off Bring together two pieces of knitting on separate needles, right sides facing. The near needle is the 'front' needle, and the other the 'back' needle. Insert tip of a third needle knitwise through both the first st on front needle and the first st on the back needle. Knit the two together onto the third needle. Repeat the same manoeuvre on the next st on the front and back needles, giving you two sts on the right needle. Now cast off 1 st from the right needle in the usual manner, lifting the first stitch and dropping it over the second. Continue this way, knitting two together off the paired needles and casting sts off right needle, until only one st remains on right needle. Break thread and draw the last loop closed.

Double treble (dtr) yo hook twice, insert hook into next stitch, yo hook, draw yarn through to front of work, (yo hook, draw through two loops) 3 times



Crab stitch
Worked similarly to double crochet but worked left to right instead of right to left. With right side

facing, join yarn to the left hand side of the work. Make 1ch. "Insert the hook into the next stitch to the right. Yarn over hook and draw through to the front of the work. Yarn over hook and draw through the two loops on the hook. Repeat from ".



Invisible (graft) seaming
Worked with pieces spread out, cast off edges

together and right sides up. Put needle through side of st closest to the top edge of lower piece and out through the centre of the st from back to front. Bring the needle completely under the corresponding st on upper piece and out the other side from back to front. Insert needle down through where yarn leaves the st on the lower piece and up through the centre of the next st.



Fringes Wind your yarn around a piece of cardboard that is as wide as you want your fringe. Wind more for a thicker fringe, less

for thinner. Cut the yarn along one edge of the cardboard to form strands. Fold strands in half and pull the fold through the hem, creating a small loop. Draw tight to secure.

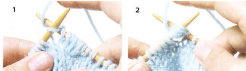
Wraps per inch (wpi). Wrapping yarn around a ruler with its strands touching gives an indication of the ply as shown in the following table:

18 + wpi	2 ply	laceweight
16 wpi	4 ply	fingering weight
14 wpi	5 ply	sport weight
12 wpi	8 ply	worstweight
10 wpi	12 ply	bulky
8 or less wpi	14 ply +	very bulky

Wraps per inch are not an exact science but used in context will give more information about the size of a specific yarn. See 'Tension' in Notes for each pattern for a listing of the wpi of yarns used.



Make loop (ML) K 1 st but leave it on left needle. (1) Bring yarn fwd between needles and around left thumb, creating a loop of desired length; (2) take yarn back between needles into usual position and k the same st again, slipping it to right needle as usual. Put tip of left needle through fronts of 2 sts on right needle and ktog.

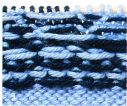
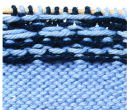


Make cluster (1) Working very loosely (k1, yo) three times, k 1 all into the same st, making 7 sts out of 1. (2) On the next round, kytog. (The cluster can be altered by wrapping more or fewer sts in Step 1 and working them all together in the next round.)



Sewing in elastic Thread a needle with a length of shirring elastic about the same length as the piece to be worked. Anchor the elastic to the wrong side of the garment as directed and thread the needle under the stitches along the fabric. Draw up to fit and anchor the ends as directed (tying the ends together in a circular garment or tying to a stitch in a flat garment).

Stranded colourwork When following a chart, work each square of the chart as one stitch. On a knit row read the chart from right to left, on a purl row from left to right. There will usually be only two colours in each row so you can hold each colour of yarn in a different hand (1). To use this **stranding** method, carry the colour not in use loosely along the back of the work. Work each stitch in the colour indicated on the chart, using your right hand or your left hand as necessary. There will be strands of yarn lying across the back of your work (2). These should always lie horizontal. When working across a large number of sts in the main colour, use the working yarn to (3) catch the other colour on the WS every five stitches or so to avoid long floats. Keep worked stitches evenly spread on the right needle to help maintain an even tension. Loose stitches can be corrected later on, whereas tight stitches will pucker and be difficult or impossible to correct.



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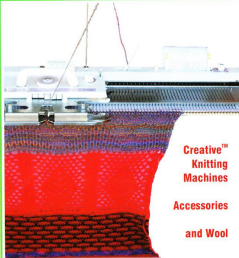
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27 June-1 July **CRAFT & QUILT FAIR** at Darling Harbour, Sydney. Make sure to seek out Sarah Durrant, EcoYarns, Prestige Yarns, Signatur Knits and Yarns Galore.

29 June-2 July **ALICE SPRINGS BEANIE FESTIVAL**, Alice Springs Cultural Precinct, Larapinta Drive Ph (08) 8951 1120. To volunteer, ph Jo Nixon on (08) 8952 2615 or email <beanies@octa.net.au>

29 June-7 July **MELBOURNE SCARF FESTIVAL**, Craft Victoria, 31 Flinders Lane, Melbourne. Awards and opening night events on Thursday, 28 June. Find out who gets the gold for *Yarn Magazine's* 'Best spin on SPIN' prize.

July

10 July Bookings must be in for the **SOUTH COAST SPINNERS & WEAVERS GROUP CAMP**,

to be held 6-10 August at Douglas Scrub, McLaren Flat, SA. Workshops include wool dyeing, button making and tapestry weaving. Contact Jill Pressgrave on (08) 8555 3311 or Hazel Turner on (08) 8558 8249 for more info.

7-8 July **KNITS IN THE MIST** Exeter Community Hall, Southern Highlands, NSW. A chance to see designs from Signatur Knits without having to pay entry for a show. [See ad on p 13 for contact info.]

20-22 July **AUSTRALIAN SHEEP & WOOL SHOW**, Bendigo Showground, Vic. A showcase for Australia's sheep and wool industries, includes woolcraft competition and displays, and a fashion parade. Visit <www.sheepshow.com.au> for more info.

26-28 July **ROYAL DARWIN SHOW**

August

6-7 August **HAMILTON SHEEPVENTION**, Vic. Visit <www.sheepvention.com.au> for more.

18 August **THE GREAT PAKAPURA KNOT OUT**, 07 Knot and network in support of Save the Children, from 1-4 pm, Selwyn Arcade, Papakura Town Centre.

26 Aug-3 September **JON DARYAN WOOLISHED HERITAGE FESTIVAL**, Qld. Expect a wool quilt exhibition, 100 years of knitting and the opening of the Hugh Tindal Shearing Memorabilia Museum

September

7-15 Sept **ROYAL ADELAIDE SHOW**, Adelaide Showground. Visit <www.adelaideshowground.com.au> for more info

12 Sept **SPINNERS & WEAVERS REGIONAL GROUP DAY**, Salvation Army Hall, Seymour, Vic.

20-30 Sept **ROYAL MELBOURNE SHOW**, Melbourne Showgrounds. Call the show info hotline on 1300 656 547

23-19 Sept **GEELONG TEXTILE FIBRE FORUM**, Geelong Grammar School, Corio, Vic. Including Sarah Durrant and Lara Downs.

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(See Page 57 for pattern.)





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